

Oct. 1953

United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

Nashville 3 Tenn.

Dear Mrs. Halpert -

We unfortunately learned that the emergency which arose after we returned is greater than we anticipated and we are therefore unable to keep the facet Lawrence.

Please believe that we regret this more than we can express but we know it is quite impossible for us to pay the balance.

We are returning the picture and ask that you refund the payment which we made. We, of course, are paying all express charges.

United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

Nashville 3 Tenn.

Meeting you was a
great pleasure - very
enjoyable and enlighten-
ing. When our situation
eases we hope to be able
to buy some pictures.

Please believe that we
regret the necessity for this
action.

Sincerely,
Marjorie Marlowe

Mr. Jerry Bywaters

October 1, 1953

Dear Mr. Bywaters, I am very pleased to hear from you and to hear that you are interested in the paintings. I am sure you will find them very interesting.

Very truly yours,

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas, Texas

Dear Jerry:

Very truly yours,

Immediately after Budworth picked up the paintings for which a consignment list was sent to you yesterday, I succeeded in adding another exciting example for your exhibition. This painting, entitled "Still Life for Nathan Folwell" is listed under #41 in the Frankenstein book, and has been in the possession of the Fowler family of Marion, Pennsylvania since its purchase. Unfortunately I did not have time to change the original frame for a more modern type, but perhaps you can find something to fit it in the museum stock room.

Within a few days I shall send you reference numbers in the Frankenstein book for comparison. You will note that some of these paintings have been questioned by the author, but you may believe me when I say that I am thoroughly convinced that the paintings are by Harnett in every instance. In any event I think it would be wise to typewrite labels with the provenance on each picture and state that Frankenstein doubts the authenticity where he does. In this way there will be no misunderstanding and everyone can make his decision for himself. It is a question of my conviction against his, but what is really important is the actual quality of the painting. Frankly, I don't give a hoot who painted a picture if it is created in conception and executed with authority. And, I do think that you are getting a superb cross-section of the pictures still owned by the gallery. I did not bother to borrow any of the others as there was no time for such activity. Photographs will be sent to you as soon as the photographer delivers the prints.

I hope you have lots of fun with the exhibition. I also hope you realize how fond I am of you to give

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up for the period my prize possessions. Take good care of my suger daddy's contribution to my old age.

U.S. DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION
WASHINGTON, D.C.

Sincerely yours

EGHLa

I also hope you realize how fond I am of you to give I hope you have lots of fun with the expedition. I

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

Oct 1, 1953

Dear Edith,

I hope this letter finds
our favorite art dealer well.
Enclosed you will find a
check on account.

This has been a busy
fall. we opened another branch
carpet store on the west side
and I am Treasurer of
the new corporation - "Michigan
Rotary Press". we hope to start
another newspaper some day.
Former Senator Moody and Roger
Stevens are my partners.

Art interest is growing
in Detroit and we are

- 2 -

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

forming a special fund
for purchasing of contemporary
American art.

I expect to be in New
York in a few weeks.
Regards from Barbara.

Lawrence Fleischman

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Thursday -
October 1st 1953

Dear Mrs. Halpert,

Your letter received to-day
sorry they had no telephone message at the
hotel, I asked. —

I received your folder of the
opening exhibition, nice innovations with the
Museum's MEMO'S on the back.

By the way check the Metropolitan
They have Kuniyoshi, Marin, O'Keeffe Shan
I think Sheeler? and many others. They are
going in for the AMERICAN ARTIST'S
collection keeping up to date with the
Progress, I congratulated them, ~~for~~ Mr Taylor
and ^{get his Males} Males, book on 100 American Painters. ^{MET.} Pub.
as per French gallery —

You Write, —

— THE GALERIE ARTS —

20 Rue de France

NICE

FRANCE

Madame Dubois

director, she spoke to me re-

garding contacting a gallery here U.S.A. to
put some outstanding American artist

for exhibition shows in here gallery. She

is most capable and honorable in

her dealings, a nice gallery. 4 rooms,

exhibitions of artist from various parts of

Europe. Write her if possible in

French of your proposals and some
literature prints of your artist works. —

Best regards

Ed. Gallagher

P.S.

Expect to be

in N.Y. near futures
will stop by. Also Mrs. Dubois

ask her to

give you a list of good
galleries in Europe.

Leo S. Guthman

October 1, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Whatever the change you have made in your organization, as you know I wish you only the best. As I have told you, you have been one of the persons that have given me real pleasure in my minor league collecting as well as giving me a stimulus.

I expect to be in New York at the end of October and, of course, I cannot think of a trip there without coming in to see you even though the show itself will be gone.

Again my best wishes for your future.

With warmest personal regards,

Sincerely,



2629 South Dearborn Street
Chicago 16, Illinois

EDWIN HEWITT GALLERY
18 EAST 69TH STREET
NEW YORK 21, N. Y.
RHINELANDER 4-4440

October 1, 1953

Mrs. Edith Malpert
The Downtown Gallery
32 East 51st St.
New York City

Dear Edith:

Here are the revised prices for the folk art delivered to you yesterday. I have not changed the price of the woodcarving LIBERTY as I should think if your client is interested in the piece, the question of the price would not be the deciding factor.

LIBERTY, woodcarving	\$1000 ✓
Fireman, Penna. woodcarving	225
Pair BIRDS on stands, wood	175
HESSIAN SOLDIER, wood	90
HORSE, pen drawing	90
HORSES, " "	90
PENNS GRAVE, oil painting by EDw. Hicks	2500

If you feel you cannot get me the above price on the Hicks, as after adding your commission the price may be a trifle high, I will accept \$2000.

Very sincerely,

Ed Hewitt

Edwin Hewitt

October 1, 1953

Mr. Robert B. Hale
Assoc. Curator American Painting
Metropolitan Museum of Art
Fifth Avenue and 82 Street
New York 28, N. Y.

Dear Bob:

Since you were cruel enough to refuse my weeping plea for the loan of the Kuniyoshi "Fish Head", may we have your permission to use a photostatic blow up for the occasion?

Unfortunately we did not have the picture photographed before it was sent to the museum and would be most grateful for a print immediately. If you have no extras available, may we borrow the original from which a photostat can be made. I guarantee to return the print within twenty-four hours. After all you can't refuse two pleas, can you?

Sincerely yours

EGHla

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October 2, 1963

Mr. Charles Alan, Director
The Alan Gallery
32 East 65 Street
New York, N. Y.

Dear Charles:

Believe it or not, Mr. Laveman came through on the dot this time and I am enclosing a copy of the report he has submitted in connection with your account. If you will bear with me I will send you the balance as soon as I can check the actual payments made. I know that several of the large accounts are still open and therefore I am enclosing a check for \$1000 at this time. The withholding is quite considerable unless you wish to get the full amount and make the payment on the tax on your own.

I am pleased that there is this balance, and I hope you will be also.

I also hope that at the end of the first year of The Alan Gallery the sales total will exceed or at least meet the figure in the report. Now that the situation seems to have settled to a peaceful arrangement, I am extremely happy about the whole thing and feel that between us, independently and cooperatively, we can do a great deal more for American art than previously. Good Luck.

Sincerely yours

EGHla

October 2, 1953

Mr. Boris Mirski
166 Newbury Street
Boston, Massachusetts

Dear Boris:

For a woman with considerable curiosity and -- believe it or not -- an interest in early American Art, I have used supernatural self control in not flying to Boston during the past few weeks to see what Michael Watter described as a fabulous collection. You must realize therefore, that I am fully occupied and if you check with Joe Gersten, who was here last Saturday, you will realize how fully I mean.

However, there are some urgent matters that I have to take up at once. One of them is my previous letter and the other is my immediate need for the "Newburgh Family" #391 for which I have a client who saw the painting about a year ago and now feels the he is prepared to purchase it. He lives in New York but is sailing for Europe within two weeks and I should very much consummate the sale before he goes. Will you therefore be good enough to return this large canvas at your earliest convenience. Also, will you please let me know what you plan to do about the Folk Art collection. As you know we have reopened the department and can use a good deal of the material that you have on exhibition unless you have specific plans for the immediate future. Wont you please let me know.

Naturally I am curious about your plans for the season, to say nothing of our weathervane collection. I have a good deal to tell you about it, but as we agreed that the lapse of time would be valuable in connection with the tax situation, I suppose it can wait for another week or so until I can get away from the gallery and the problems resulting from the reorganization. Incidentally I suppose you heard of the latest sad news -- Marin's death. It was a sad blow for many of us, but we all realize that he had a long life and a most gratifying one.

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October 3, 1993

Mr. Boris Mirski continued

1. The first part of the document is a letter from the President of the United States to the President of the Senate, dated January 1, 1877. The letter is signed by Rutherford B. Hayes and is addressed to Charles Schreyer. The letter is a copy of a letter that was sent to the President of the Senate by the President of the United States.

But to return to more cheerful things, when are you coming to New York? I am dying to see you and to have a good Malapasky laugh.

• 3130- 1546

My best regards.

Sincerely yours,

Sincerely yours

have specific plans for the immediate future. Won't
material that you have on exhibition unless you
the department and can use a good deal of the
folk to collect it. As you know we have reopened
please let us know what you wish to do about the
reserves at your earliest convenience. Also, will you
you therefore be glad to return this large
very much commensurate the sale below is good. Will
is asking for "three within two years" and I should
prepared to purchase it. He lives in New York but
part of about a year ago and now tells me he is
family" which I have a client who has the
of the other is my favorite road for the "Newburgh
to take up at once. One of them in my previous letter
anyway, there are some urgent matters that I have

Naturally I am curious about your plans for the season, to say nothing of our weather-vane collection. I have a good deal to tell you about it, but as we agreed that the lapse of time would be valuable in connection with the tax situation, I suppose it can wait for another week or so until I can get away from the gallery and the problems resulting from the re-organization. Incidentally I suppose you heard of the latest bad news -- Maria's death. It was a sad blow for many of us, but we all realize that he had a long life and a most gratifying one.

EGN1a

October 3, 1953

Mr. Edward H. Dwight
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. Dwight:

Forgive me for being so slow in replying to your letter, but our reorganization program and the reopening of the gallery has slowed me down considerably.

We shall be very glad to arrange a showing of the Spencer paintings at the Cincinnati Art Museum. A number of organizations have requested the show but I am very partial to Cincinnati and shall see to it that you are on the 1954 list.

For a number of reasons we decided to have George Guller of the Akron Art Institute circulate the exhibition which we are assembling and I shall write to him immediately to express this desire and he will communicate with you directly.

My best regards.

Sincerely yours

EGH1a

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October 3, 1953

Mr. Othmar H. Henes
602 18th Avenue
Menominee, Michigan

Dear Mr. Henes:

Thank you for sending me the photograph. I am very familiar with this print as we have had a considerable number of these chromo-lithographs.

As I wrote you previously, we have sold them at various prices up to \$150. Naturally, in the earlier days, that is in the early '40s, the prices were considerably lower but with the increased reputation of the artist we have been able to raise it to the figure mentioned.

However, if we are to buy the print from you, we would have to consider the commission or in business language, we would have to buy it on a wholesale basis. Thus, I should be glad to send you a check for \$100 with the expectation of getting \$150 some time in the future. This is the customary arrangement, although the commission is sometimes reduced to 25% from the 33 1/3% if the dealer has no similar material on hand.

If you can sell this locally, directly to the purchaser, I am sure you can get the higher figure. Use your judgement in this connection but if you are ready to sell it for the price I mentioned I shall be glad to send you a check upon receipt of the prints.

Sincerely yours

EGH:la

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October 3, 1953

Mr. Oliver B. James
416 Security Building
Phoenix, Arizona

Dear Mr. James:

Thank you for your note.

Indeed I can well understand your enthusiasm for Mexico and for the murals in their native habitat. I was equally excited when I visited there several years ago. There is something about the proportions, color and scale of the murals that fit in so ideally with the architecture, the light and the tempo of the land. Seeing any part of these remarkable paintings or even the easel pictures produced by the same artists in this country, is like reading something out of context. We are fortunate however in having had a period of public enthusiasm in this country some years back, as the Mexicans of the great statue certainly had a tremendous influence on the work of many artists here -- particularly those who adjusted their new seeing to their own environment. Having helped out during the W.P.A. program in organizing the exhibition and allocation program I was particularly conscious of the Mexican influence and the good effect it had on American art.

In any event I am so happy that you enjoyed your visit, although I am disappointed that this will delay your trip to New York for so long a period. It is always a great pleasure to see you.

Sincerely yours

EGHla

October 3, 1953

Dr. Stephen S. Kayser, Curator
The Jewish Museum
Fifth Avenue at 92 Street
New York 28, N. Y.

Dear Dr. Kayser:

For some reason or another I was under the impression that you had already received Karolik's consent to exhibit his "Garden of Eden" by Erastus S. Field, and therefore was particularly disappointed when I received your letter and the copy of his communication. I felt that the Field was one of the important contributions for the exhibition.

However, there is another example by Field, which is almost as fine as the one owned personally by Karolik and I would suggest that you write to the Museum -- for the attention of Mr. Henry P. Rossiter who helped Karolik in his selection of the folk art material.

As I promised, I wrote to all the other lender-prospects and hope to hear in the affirmative from a number of them, as it would be rather embarrassing to have a large proportion of this show listed on the Downtown Gallery or my name.

If Mr. Rossiter consents to the loan, will you ask him for a photograph please, so that I can show it to Life Magazine, as I am eager to get the material for their attention as soon as possible. Naturally, wherever there is a color slide obtainable, it would help tremendously to include that as well.

It was so nice to spend the evening with you and Dr. Kanof, and I hope that we have occasion to meet again very soon.

Sincerely yours

EGH1a

October 3, 1953

Mr. Richard Kollmar
The Little Studio
690 Madison Avenue
New York, N. Y.

Dear Mr. Kollmar:

On August 27th I wrote asking whether you would care to arrange a meeting with me to discuss the Stuart Davis exhibition you have under consideration. This far I have had no reply from you.

Since I am actively at work in the gallery now, and can be reached daily from ten to six, I hope that you will communicate with me shortly.

Sincerely yours

EGHla

October 3, 1953

Miss Pauline Pinckney
713 Graham Place
Austin, Texas

Dear Miss Pinckney:

Under separate cover I am sending you the photographs which I finally succeeded in obtaining from Shelburne. The information in connection with each of these photographs is attached to each print.

I am still hoping that you will be in New York in the near future to see the entire collection of Cigar Store Figures and other trade signs which I have in the master file. Many of these are single photographs of which we have no negatives.

If you need the material before you visit New York, please let me know immediately and I shall arrange to have professional photographs made within the next few days. It is difficult of course to make the selection for you as I am sure you have something very specific in mind, but I shall try to do this if the time element does not permit any further delay.

Sincerely yours

EOHLa

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October 3, 1953

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles, California

Dear Fred:

For a gal who has always prided herself on her efficiency
I am blushing with embarrassment for being so slow in
replying to your letter.

Within a few days I shall send you a list of paintings in
oil and in tempera, as well as drawings which I think
would an appropriate retrospective exhibition of Charles
Sheeler's work. About 95% of his pictures have been sold
and the exhibition would depend largely on the generosity
of the lenders. Thus, I am making a much larger list than
indicated in your letter, grouping these in alternatives
in the hope of getting one of the two in each instance.

I heartily agree on the addition of Detroit and Boston,
and if you like will send along some suggestions -- but
I hope to tease you along to make it necessary for you
to come to New York in order to complete your plans.

Does the University Library have a copy of the book on
Sheeler by Constance Rouark, as well as the catalogue of
the Museum of Modern Art? If so, I can refer to specific
pictures by reference number and send you photographs of
the paintings produced subsequently. I believe we could
leave the selection of photographs to Charles Sheeler who
is an excellent self-critic. What do you think?

And, incidentally, when would you want the show to start
in Los Angeles. It would help me in suggesting the names
of the lenders as I know their habits in relation to their
art hanging.

And, how do you and Mrs. Wight like life in California?
Do let me hear from you soon.

Sincerely yours

EOHla

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October 3, 1953

Mrs. Ruth Lawrence, Director
The University Gallery
University of Minnesota
Minneapolis, Minnesota

Dear Mrs. Lawrence:

After checking in all our contemporary art, I finally got around to the American Folk Art, and found that all the items consigned to the University of Minnesota were returned and with the exception of the following, were in excellent condition:

The Peacock Trade Sign which arrived in two sections. This is one of my favorite folk art sculptures and I was very distressed about the condition.

The same applies to the pair of portraits of Mr. and Mrs. Fonda which were scratched and gouged on the surface.

We have set these three items aside for the insurance adjuster's examination. Will you please advise him accordingly.

I am planning to be in Minneapolis early in November for the Walker Art Center jury, and look forward to seeing you during my visit.

Sincerely yours

ECHla

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EPH A. KARELSEN
FRANK E. KARELSEN
MORTON S. ROSENBERG
JOHN T. McNALLY, JR.
FREDERICK BAUM
MALCOLM R. LAWRENCE
HERBERT STERN
FRANK E. KARELSEN, III

KARELSEN, KARELSEN, ROSENBERG & BAUM
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 6-8843

NEW YORK 17, N.Y.

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October 5, 1953

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

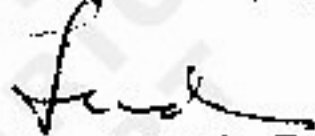
Dear Edith:

Enclosed is the bill for \$10.00 from Mock & Blum, in connection with their search of the name "L. S. Cushing & Sons". I advised you under date of September 9th that the name is not registered, in the U. S. Patent Office.

I feel that it would be advisable for you to receive an assignment from Mirski of all his interest in the Weather-vane assets.

With kind regards.

Very truly yours,


Frederick Baum

FB:rl
enc.



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA
American Embassy
Oslo, Norway

October 5, 1953.

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Miss Halpert:

The other evening Ambassador and Mrs. Strong held a reception in the Embassy Residence for some 200 Norwegian and American guests associated directly or indirectly with the Fulbright exchange of persons program in Norway. The guests included American professors, research scholars and students studying in Norway and Norwegian representatives of the University, research centers and the government.

Of particular interest to all was the very fine collection of American paintings which the Ambassador and Mrs. Strong had brought from America. Mrs. Strong has informed me of your interest in this matter and I know you and your associates had a great deal to do with the selection.

The selection attracted great attention and Norwegian guests that evening informed me the occasion was the first they had to see a representative selection of good American art in this country.

I think your idea of publicizing the fact there are American paintings in an American Embassy abroad is a good one. Mrs. Strong is interested in the idea and will welcome any suggestions you have for doing this.

Mrs. Strong has asked me to acknowledge your letter of September 23. She will write you personally when she is able to relax somewhat from the extremely heavy schedule which she now is carrying. I simply wanted to tell you at this time how successful the collection of paintings has become here.

Sincerely,

Norman Nordstrand
Norman Nordstrand,
Cultural Affairs Officer.

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Hotel Paris-Dinard
80, Rue Cassette
Paris (VI)
5 October 1973

Dear Mrs. Halpert,

Only now has word come through about the death of our dearly beloved Marin. He will be irreplaceable--not only as an artist, but as a human personality. It was my privilege to know him well for over 20 years, and during all that span he remained intact in his goodness.

Count on me for any articles, homages, or collective tributes that may be envisaged. And, in passing, did you ever see the long articles I have done on Marin for publications in Antwerp and Amsterdam? As a matter of fact, my writings over here have constantly been peppered with his name. Always I have presented him as the top of all American artists, living or dead, and I have never seen a reason for qualifying that admiration.

It may interest you, perhaps, to see the current "Perspectives" (#4), the publication issued by the Ford Foundation, where I have done a long article on Marsden Hartley. It would greatly please me to do something similar on the great personality who has passed.

Convey my best to John (to whom I have also written), to Malonyne, to Zoler, to Dorothy Norman, and to all the rest who were engaged in a common devotion to the spirit of John Marin.

Sincerely,

John M. Halpert

30 East End Avenue New York 28, New York

October 5, 1958

The Downtown Gallery
62 East 51st Street
New York, New York

Dear Mrs. Halpert

At your suggestion, I am requesting
a written appraisal, for insurance purposes,
of the value of the Stuart Davis "Self
Portrait" which you were kind enough to look
at about a week ago.

I am very grateful for your interest
in this matter.

Very truly yours,

Martin Slater
Martin Slater

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purchaser is living, it can be assumed that the information
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MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

OCTOBER 6, 1953

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

I AM HAPPY TO TELL YOU THAT WE HAVE PURCHASED
THE BEN SHAW "DISCORD" FROM OUR FIRST BIENNIAL.
WILL YOU PLEASE SEND ME A BILL FOR THIS SO THAT
I CAN HAVE A CHECK SENT YOU FROM OUR BUSINESS
OFFICE.

MR. FLEISHMAN WAS LOOKING AT THE STUART DAVIS
WITH CONSIDERABLE INTEREST LAST SATURDAY. I
WILL BE VERY PLEASED IF IT COMES TO DETROIT
EVEN THOUGH WE CANNOT AFFORD IT.

WE WERE ALL SADDENED BY THE DEATH OF JOHN MARIN.
CERTAINLY HE WAS ONE OF THE GREAT FIGURES OF
THE ART WORLD.

SINCERELY YOURS,

Eva Ingersoll Gatling

EIG:M

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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UNIVERSITY OF CALIFORNIA

LDS ANGELES 24, CALIFORNIA

October 6, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter. I look forward to the lists of Sheeler's paintings. I hasten to answer as I want to keep you informed of developments -- and lack of developments.

I got a negative reply from Ted Richardson. He was warm and encouraging, but he cannot take part. Neither will Jim Plaut take part. This latter decision in a sense unties my hands, as it must be obvious now that if I am to schedule in the East, I must flood out a fair number of letters. But if this is to be the pattern, I am a little uneasy about the timing. I should certainly get refusals I would not otherwise receive if I ask for schedulings as early as next autumn, much less late next spring. I am, therefore, considering a postponement of our opening here until the Fall of 1954. There is an additional reason to postpone in that it will let me (I believe) obtain the University Press imprimatur on the catalogue, which I should very much like.

However, there is another pattern. If I can commandeer financial support, I can go about with my own timing, and find perhaps a single collaborator in the East. With this in view, I am setting several wheels in motion. I would not take this up with you if I did not know you well, as I hate to open up about efforts which may not materialize. But I have two possible resources and here is one.

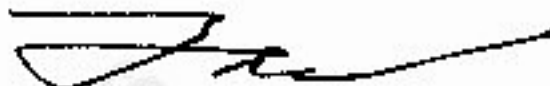
We have had the thought that we might persuade a large airplane company here to have Sheeler do a painting of its plant, or better yet, its new plane. With this in view, we have had a talk with Henry Dreyfuss. He is about to go to New York and he asks us if you will be so good as to send off a number of Sheeler photographs to him at his New York office. He will then do what he can for all of us. I am throwing this in another letter (enclosed) as you will understand.

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I am aware that I am not any better off for (possibly) selling a Sheeler. But it is another card in my hand. The conclusion here is that we may have to postpone, even if Sheeler comes out to the Coast. But I like my own timing, and shall postpone with regret.

With all best wishes,

Hastily,



Frederick S. Wight
Director of the Art Galleries

P. S. There might even be question of
3 Sheeler paintings. We'll have to explore
our way. "Sheeler Photographs" means
photos of Sheeler paintings

FSW:jd
Encl.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 6, 1953

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Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

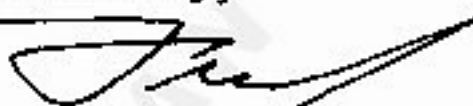
Dear Edith:

We have all had the encouraging thought here that a major airplane company should be persuaded to have Sheeler do a painting of its new plane (or possibly its plant) which would time with our exhibition. We have had a chance to talk this over with Henry Dreyfuss. As it happens, he is about to go to New York; and he asks if you would be so good as to send a useful score of Sheeler photographs to him at his New York office. He -- and we -- would also like to know if Sheeler would be willing to come out and do such a painting could the idea be put across; and if he were to come, what price would be right?

I believe the price would have to be such as to defray the cost of transportation and his stay here. In such a transaction it is better, I am told, to ask for a lump sum.

With all best wishes,

Cordially,



Frederick S. Wight
Director of the Art Galleries

FSW:jd

cc: Mr. Henry Dreyfuss

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

DEAR EDITH:

AS ONE I ADMIRE AND RELY ON FOR BUSINESS TRANSACTIONS, I WANT TO ASK YOU A QUESTION. I HAD A LETTER FROM A MISS HILL, OF DANBURY, CONNECTICUT SAYING SHE WAS SENDING ME SOME ASHTRAYS AND A CIGAR-ETTE BOX WHICH SHE HAS FOR SALE AT \$5 FOR THE ASHTRAYS AND \$10 FOR THE BOX. WHEN I OPENED THE PACKAGE, TO MY HORROR I FIND A REPRODUCTION OF THE GENERAL STARK SIGN AND ALSO THE LIZZIE MCKENZIE HORSE WEATHER VANE, BOTH CUTS FROM LIFE. HAS SHE A RIGHT TO DO THIS, AND IF NOT, HOW CAN I STOP HER OR ANYONE ELSE. THEY DID NOT GET THE PICTURES FROM US OR WITH OUR PERMISSION, BUT MUST HAVE CLIPPED THEM OUT OF LIFE. IF THIS LADY CAN DO THIS, IT SEEMS TO ME THAT EVERYBODY CAN FOLLOW HER EXAMPLE AND CHEAPEN OUR COLLECTION. FOOLISH - I SUPPOSE, FOR ME TO BE UPSET, BUT I AM.

JUST BACK FROM NEWPORT WHERE I SAW OUR MUTUAL FRIEND MR. KAROLIK. HE ADDRESSES YOU AND I MUST SAY, I THINK HIM TERRIBLY AMUSING. HE CALLS ME THE "ANTIQUE MRS. WEBB". I KNOW WHAT HE MEANS, BUT LITTLE DOES HE KNOW HOW I FEEL IT IN ANOTHER WAY. I HAVE A MEAN COLD AND AM OFF TO BOSTON FOR LILA'S OPERATION.

MY LOVE TO YOU.

AFFECTIONATELY YOURS,

Edith

OCTOBER 7, 1953

Am in Boston. Finally got Lila dictated another letter to you since this. Karolik again at the next table to me at lunch. Wanted to show me Leo's sculptures but I couldn't leave Lila - she is

was having a check up before operation

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

DEAR EDITH:

I AM DICTATING THIS HURRIED NOTE AS I AM OFF TO CATCH A PLANE. THE WEATHER IS GHASTLY, AND MY FLIGHT LAST NIGHT WAS CANCELLED. I MUST GET TO BOSTON BEFORE LILA'S OPERATION AND IF THE PLANE DOESN'T GO, I MOTOR A LONG DREARY SIX HOURS. DON'T KNOW WHICH IS THE WORST, AS I HAVE A MEAN COLD.

WILL YOU PLEASE TELL YOUR SECRETARY NOT TO ADDRESS ME TO THE SHELBURNE MUSEUM? I HAVE LEFT WORD FOR THEM TO OPEN ALL MY MAIL THAT ARRIVES THERE, AND PRICES SUCH AS YOU QUOTE GIVE THEM ALL A JOLT. I WOULD PREFER TO KEEP, ALSO, WHAT YOU SAY BETWEEN MRS. CARLISLE AND MYSELF.

I AM HURRYING YOU OFF A CHECK OF \$2,000 FOR THE HICKS PAINTING AND ONLY PRAY THE CHECK WON'T REBOUND. LIKE YOURSELF, I AM AS POOR AS A CHURCH MOUSE AND AM TRYING TO SAVE A LITTLE FOR CHRISTMAS PRESENTS. THE PAINTING HAS NOT COME, BUT HAVE YOU LEFT WORD THAT IT IS TO COME HERE AND NOT TO THE MUSEUM? WILL WRITE YOU ON MY RETURN WHEN IT ARRIVES.

DID YOU EVER KNOW SUCH PRICES AS YOU QUOTED IN YOUR LETTER? I BET NONE OF THEM ARE AS GOOD AS WHAT WE HAVE HERE. I REMEMBER THE FOLK ART PIECE OF MRS. FORCE'S VERY WELL, AND I AM LIKE YOU - I NEVER ADMIRERD IT AS I DID THE PIECES THAT YOU AND I LIKE SO MUCH. HOWEVER, CONSIDERING IT IS SO FAMOUS, SO WELL KNOWN, AND OUR COLLECTION IS SO FINE, I WOULD LIKE MY NEW TRUSTEE, MRS. EDITH HALPERT, TO DECIDE WHETHER WE SHOULD BUY IT OR NOT. MOST PROBABLY IF WE WERE BOTH ASKED BY THE BOARD, IT WOULD BE MORE IMPORTANT THAN ACQUIRING THE HICK'S PAINTING.

MRS. CARLISLE IS GOING TO WRITE THIS AFTER I LEAVE AND SIGN IT. ALL MY LOVE,

ELECTRA

OCTOBER 7, 1953

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October 8, 1953

Mr. Dwight Kirach, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Dwight:

We are opening our exhibition of Kuniyoshi's Ink Paintings on the 19th. Naturally the drawing "Queen Ant" is essential for the exhibition, which will include only eight pictures, plus two tiny drawings also executed in 1932. What I am getting at as you can gather, is that I must have "Queen Ant" as early as possible and I am writing to ascertain whether you would be good enough to ship that individually directly to the gallery when your show closes, instead of waiting for the routine packing.

For your information the estate has just been released and within the last two days we have placed all but one of the series. "Queen Ant" is still available, and entirely apart from any sales talk on my part, I would urge you to raise the \$850, the current price, in order to have this ink painting in the Des Moines Art Center finally. We can return it to you after the exhibition. In any event, do please see that the shipment is made not later than Monday, October 12th. Many thanks.

I expect to see our friend Jim Schramm this week end and look forward to your visit for the Richmond selection.

Sincerely yours

EGHla

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JAMES GRAHAM AND SONS

514 MADISON AVE., NEW YORK 22, N. Y.

Dealers in Oil Paintings and Works of Art

ESTABLISHED 1857

EL. 5-2386

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October 8, 1953

Miss Marjorie Jackson
The Smithy
55 Pioneer Street
Cooperstown, N. Y.

Dear Miss Jackson:

I am in receipt of your letter concerning your black and white wash drawing by Remington.

When you are in New York I would be very pleased to see this drawing, as we make a specialty of handling the works of Frederic Remington.

Looking forward to meeting you, I am,

Very truly yours,

Robert C. Graham

C.C. Mrs. Halpert
% Downtown Galleries
32 East 51st Street
New York City

Many thanks for thinking of us
Bob Graham

October 8, 1953

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st. Street,
New York, New York.

Dear Mrs. Halpert:

It was good to have your letter and I had hoped you would be finding your way to Sheffield during the summer. The season started off rather badly for me in that my mother passed away in May quite unexpectedly. I had to be away for a length of time and have mainly spent the summer catching up. By next summer, I hope to be sufficiently free all the way round so that I can call on you in Newtown if not in New York before.

I shall only be too delighted to cooperate in any way I can with the forthcoming show at the Jewish Museum and you are more than welcome to the loan of my Belshazzar's Feast by Jenny Emily Snow. It so happens I have a negative of the picture but not a print. Shall I send the negative on to you for there doesn't seem to be anyone around these parts capable of making a decent print? Or, shall I go ahead and send you the best print I can have made?

Do you recall a very fine watercolor I acquired a year or two ago of "Joseph Being Sold By His Brethren?" It hung downstairs in the middle room. Would you like the loan of it?

Too, do you recall an unusual "Peaceable Kingdom" very much in the rough but with a very primitive palette, not a Hicks but signed by Vining?

Then, I have a superb embroidered picture of "Moses In The Bullrushes" done by a Martha Beers of Lebanon, New York but not signed. This has the original frame and the glass bordered in black and gold.

Another fine one is done on silk, that is, painted on silk and I think the subject is "The Sacrifice of Isaac."

Mrs. Edith Halpert, October 8, 1953.....2

Do let me know about the print or the negative of Belshazzar's Feast and whether or not you want the others and I shall move accordingly.

It so happens, that I am deeply interested in the lives of the early Prophets and have spent many years studying them. I think the exhibition should be thrilling.

With many good wishes, I am

Faithfully yours,

~~Herrel~~ Thomas

Herrel George Thomas,
1750 House,
Sheffield, Massachusetts.

P.S.

Have masonic painting
too! — Show temple,
various symbols — and
I think the man on
the right is Tubal-Cain —
Genesis - 4 - 22 —

Also have Judith and Holofernes
and Susannah and The Elders —
all of them on the inside
of a sea captain chair lid —
H —

Harnett
October 9, 1953

Miss Belle Krasne
The Art Digest
116 East 59 Street
New York, N. Y.

Dear Miss Krasne:

In reading the published review of the Frankenstein book, I was disturbed to find changes from my original copy. I was disturbed too to find that Peto was referred to as Joseph F instead of John F. Can this latter correction be made in the next issue -- that is, the name listed as erratum?

Sincerely yours

EGH1a

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TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

October 9, 1953

Dear Mrs. Halpert -

Many thanks for the photograph of the "new" Harnett. It certainly fits like a glove into the pattern of the Munich pictures, but it is not one of those of which I found contemporary photographs in Philadelphia. The caricature on the wall in the background is most unusual for Harnett and is a very delightful touch in a great tradition.

I assume you have received the things I sent you some time ago.

Best regards



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THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 3-2482

October 9, 1953

Dear Mrs. Halpert:

Answering your letter of October 3rd, I wish to inform you that I did get Mr. Maxim Karolik's consent to exhibit "The Garden of Eden" by Erastus S. Field as far back as June 11, 1951. I could hardly anticipate that the painting would be sent to Europe and would not be available.

The other version of that painting which is in the Boston Museum of Fine Arts cannot be gotten. I have a letter from that museum dated May 26, 1951, signed by Mr. Constable, in which he informs me as follows: "As regards the loan to you of paintings from the M. and M. Karolik Collection, I am sorry to say that by the terms of the gift this is out of the question. The Collection will be open to the public, in galleries especially constructed for it, in early October. For five years, however, from then the whole collection has to be shown entire and no loans may be made. At the end of five years the Museum has complete freedom in every way to use the collection as it thinks best."

I finally had an opportunity to talk to Dr. Barr and he will contact his Rockefeller friends on the basis of a letter which I have written to him. Maybe we still have a chance there.

With many thanks for your continued efforts, and kindest regards,

Yours very sincerely,

Stephen S. Kayser

Stephen S. Kayser
Curator

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

SSK/eh

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Copy

October 7, 1953

Dear Dr. Barr:

This museum has been planning for quite some time to arrange an exhibit showing the influence of the Old Testament on American folk art. We have received consent from several museums and private collectors to loan us paintings and related material for the exhibit which we have scheduled for January of next year.

We feel, however, that we still need a number of items such as are in the possession of Colonial Williamsburg. The numbers 98;99; 103; 104; 105; 106 and 151 of the 1947 Williamsburg Catalogue "American Folk Art Collection", particularly, would be highly desirable for inclusion in our exhibition, which should last for about three months. In 1951 I contacted Mr. John M. Graham, Curator of the Williamsburg collections, and received a letter from him stating that his trustees had ruled that no loans could be made of material on exhibition. Mr. Graham expressed the opinion that it should be possible to obtain duplicates of all the subjects of those paintings through other institutions. I am sorry to state that my attempts in this direction have been rather unsuccessful.

I am therefore taking the liberty of asking for your kind advice or help in this matter, as I am very much in need of the paintings listed above. If this museum could have them as a loan, the exhibit would really have the necessary highlights. Anything you could possibly do in this matter would be greatly appreciated.

Yours very sincerely,

Stephen S. Kayser
Curator

Dr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 52nd Street
New York 19, New York

Sxk/eh

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The Museum of Modern Art
11 West 53rd Street
New York 19, New York
October 8, 1953

Dear Dr. Kayser:

Thank you for your very prompt letter of October 7. I shall see whether anything can be done about the items you want from Williamsburg, but since Mr. Graham, the Curator, says that they have very definitely ruled not to lend material for outside exhibitions, I am not very sanguine that it will be successful. I am sure that this is no lack of good will on Williamsburg's part, but is caused by the fact that the folk paintings, et cetera are actually part of the decoration of the houses that are continuously on public view.

If I have any encouraging news, believe me I shall let you know immediately.

Sincerely,

Alfred H. Barr, Jr.

Dr. Stephen S. Kayser, Curator
The Jewish Museum
Fifth Avenue at 92nd Street
New York 28, New York

AHB:ma

THE REGISTER AND TRIBUNE
DES MOINES 4, IOWA

FRANK EYERLY
MANAGING EDITOR

October 9, 1953

Dear Mrs. Halpert:

The Marin drawing arrived in good shape
and I am enclosing the down payment.

His death prompted the observation ^{hereabouts} that
I had ghoulish impulses and I think it is too bad
the old fellow could not have painted another
decade.

Mrs. Eyerly is very happy with the
selection and our only regret is that we could
not finance one of his paintings. We will be in
New York in December or January and we will come
in and see you.

Sincerely,

Frank Eyerly

FE:ds
Enc.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 9, 1963

Mr. Henry P. Rossiter, Curator
Museum of Fine Arts
Huntington Avenue
Boston, Massachusetts

Dear Mr. Rossiter

What with the reorganization and redecorating of the gallery, plus the activity attached to bringing back to the gallery paintings and sculpture we had on loan at museums or stored in the warehouse, I have been sadly remiss in communicating with you about Mr. Karolik's problem.

In checking the receipts, I find that I did not bill the last two carvings sent to the museum and received by David B. Little on July 20th. Thus, I am enclosing my bill for these items as well as a resume of the entire group purchased, with the discount to make Mr. Karolik happy.

By the way, have you had an opportunity to see the material on view at Boris Mirski's Gallery? If there are any objects there that you liked sufficiently for the Karolik collection would you let me know as I am having a good deal of the consignment returned to me in the near future. We shall take care of Mr. Mirski's commission so that there will be no embarrassment in making the selection there or here subsequently. I also want to let you know that I acquired a fabulous collection of Pennsylvania, chalkware as well as several very exciting smaller wood carvings. All of these will be available for viewing within about two weeks. Perhaps I can coax you and Mr. Karolik to drop in at that time.

Sincerely yours

EGH1a

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M	M
F	A

THE MONTREAL MUSEUM OF FINE ARTS

1379 SHERBROOKE STREET WEST, MONTREAL

October 9th, 1953.


Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert,

I have had your letter of October 3rd addressed to Mr. Robert Tyler Davis. I succeeded Mr. Davis as Director here last November.

I am interested in the suggestion you make about an exhibition of Canadian paintings, provided that they are paintings which really represent the interesting development among the younger and more progressive painters of Montreal and Quebec. I don't know whether you have in mind a loan collection lent by private owners or whether you intended to make arrangements with the art dealers and have the pictures for sale. These and other matters I should much like to discuss with you. I expect to be in New York again towards the end of this month and will try to make an opportunity of coming to see you.

Sincerely yours,


John Steegman
Director

JS:CN

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October 9, 1953

For to publishing information regarding sales transactions.
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Eva Ingersoll Gatling, Curator
Museum of Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Mrs. Gatling:

Thank you for your letter.

I too am very happy that Ben Shahn's painting
"Discord" will remain at the Cranbrook Academy.
After seeing your museum and its contents, I am
really delighted that this very fine example by
Shahn will represent him in juxtaposition with
the other works of art.

The passing of Marin was indeed a hard blow for
us. Aside from his contribution as an artist,
our close personal contact with him makes it
more difficult to take as he emanated a usefull-
ness and aliveness until the very last moment.
But, as he said when I visited him this summer,
"he had a long life and a good one", and we are
sure that he will continue to live as an artist
indefinitely.

Sincerely yours

EGH1a

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Memo

FROM

SAUL SHAPIRO

October 9, 1953

The Downtown Gallery,
32 E. 51st Street,
New York, N.Y.

Gentlemen:

I am interested in purchasing a small oil or water color by Ben Shahn. Have you anything attractive available at the present time? If so, could you submit photographs and prices. The photographs will be returned to you within a day or two after.

Yours very truly,

A handwritten signature in dark ink, appearing to read 'S. Shapiro', written over a horizontal line.

SS:JR

EMBASSY OF THE UNITED STATES OF AMERICA
OSLO

9th October, 1953

Dear Mrs. Halpert,

I hope by this time you have heard from Mr. Nordstrand, Chief of Cultural Affairs at the Embassy, who wanted to tell you how delighted he is to have our collection here and of how grateful we all are to you.

At first I was depressed by the large white walls of the Embassy but the pictures have done marvels in bringing the rooms to life. There has not been time yet to show the collection to many Norwegians in the art world, but we have had two large receptions - one for Eugene Ormandy and another for the Fulbright grantees in Norway, which included many Norwegians of the musical and educational fields. The pictures caused a great deal of interest and quite a bit of surprise.

I have yet to see a single picture by an American artist in a gallery in Oslo, and I have not heard of any exhibition of American art in the past. The British and the French and other nationalities have exhibited, so I am more eager than ever for Mr. McCray to send us his travelling exhibitions, and the possibility of an exhibition of American Folk Art also interests me very much. I have discovered that many Norwegians are especially interested in contemporary art, which is a nice surprise.

I think it would be splendid if you and Mr. McCray would write, together, the story of our co-operative venture in bringing American art to one Embassy. Mr. Nordstrand and Mr. Fleischer, Public Affairs Officer here, will also write something at the appropriate time. A Mr. Littell, of the Reader's Digest Paris Office, has been here and was so enthusiastic that I believe he wants to write about it too. Perhaps he should see your article first. I would be grateful if I could see a copy before you publish it.

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I enclose a list of all the paintings and sculptures on the first floor of the Embassy. It makes quite a well rounded collection and I am very proud of it. You will see that we still need something representing the period between the Folk Art and the contemporary. Needless to say, we don't see how we could ever live without some of them, especially the Sheeler. Even Crown Prince Olav seized upon it the first time he paid us a visit. Is there any chance you would sell it, or do you know of other Sheeler paintings dealing with sailboats?

I look forward to your promised visit and hope it will be soon. Again many thanks for all you have done for us and for Uncle Sam.

Sincerely yours,

Oliver T. Strong

Mrs. Edith Halpert,
Downtown Galleries,
32 East 51st Street,
New York, N.Y.

EPH A. KARELSEN
FRANK E. KARELSEN
MORTON G. ROSENBERG
JOHN T. McNALLY, JR.
FREDERICK BAUM
MALCOLM R. LAWRENCE
HERBERT STERN
FRANK E. KARELSEN, III

KARELSEN, KARELSEN, ROSENBERG & BAUM
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 6-8543

NEW YORK 17, N.Y.

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October 12, 1953

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

With reference to Mr. Baum's letter to you of October 9th, I believe I neglected to enclose a copy of his letter to Mr. Morris Rabinowitz, therefore, I am enclosing same.

am, Regretting any inconvenience caused you, I

Very truly yours,

Renée Lenine

Secretary to Mr. Baum

enc.

KARELSEN, KARELSEN, ROSENBERG & BAUM
250 PARK AVENUE, NEW YORK 17, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 9, 1953

Mr. Morris Rabinowitz
Division of Employment
Field Audit Section
2 West 47th Street
New York 37, N. Y.

Dear Mr. Rabinowitz:

Pursuant to your request, we have examined the Minute Book of Downtown Gallery, Inc., and the Minute Book confirms that all of the stock of said Corporation is owned by Mrs. Edith G. Halpert. There is contained in the Minute Book a Certificate of Extension of the existence of the Corporation, which was executed on June 22, 1945, and which set forth that all of the stock of the Corporation was then owned by Mrs. Edith G. Halpert, so that her ownership pre-dates June 22, 1945.

Very truly yours,

KARELSEN, KARELSEN, ROSENBERG & BAUM

fb:rl

The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

No one is more aware of my absence from New York than I. And I can tell you that I am not the happiest little man in the world. I never dreamed that anything could be as difficult as this situation. Aside from a couple of months in the mountains this summer, I've had my nose to this grindstone until it is raw and bleeding. And just between us, if you ever call me a Texan again, I'll slit your damned throat.

I don't know whether I like the re-organization plan or not. I don't like the sound of any plan that seems to remove you from any part of the job you have done so well for so long. I will have to get the story from your own ruby lips.

Thanks for "Victory." I could use a little of that down here right now. The photographs arrived on schedule.

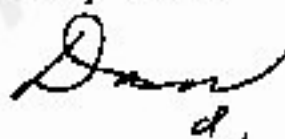
I know that I will be in New York in early November. Ann has taken a good job as secretary to an oil man. I think the job is good enough that she can get away to come with me. Anyway, I will report in upon arrival.

10-12-53

president
R. F. Windfuhr

DSD/djb

All my best,



director
D. S. Deffenbacher

Arpad K e m e n y

2134 Summit Avenue
St. Paul 5, Minnes.

October 12, 1953

Miss Edith Gregor Halpert
Director
The Downtown Gallery

32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I am very sorry not to be in the position to name a price for the watercolor of Charles Demuth. The obvious reason is that I wish to obtain the maximum amount possible for it.

Since my last letter I contacted several other addresses and the interest is very, very great. Each one wishes to have the painting sent. This I would not do until I have not an approximative offer for eventual purchase price.

I was impressed by the recommendation made for your Gallery by Mr Davis Curator of the Minneapolis Art Inst. and by Mr. Alverson, Director of the Walker Art Center. I so do hope that you will be more cooperative and be so kind as to make an approximative offer under caution of actual examination; or to tell me the approximative price for which you maybe able to sell it against commission and your rate of it.- I know very well that Demuth paintings are very seldom and do not turn up in the market frequently. He died rather young and the quality of his work and the position which he has already taken in the history of the American modern Art is such that his work represents a sure and steadily increasing value.

I do not wish to mix sentiment with business, but would you permit me please to mention that I was a great collector in Europe before; and lost everything during the war. Except a few items which I have to sell now and cannot afford to let them go on guessing the value.

I hope to hear from you soon and favorably, but in any case will you please kindly send me back the color slide.

Sincerely yours,

Arpad K e m e n y

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 13, 1953

Mr. Henry Dreyfus
4 West 58 Street
New York, N. Y.

Dear Henry:

I am glad that you are working for us on the West Coast. Many thanks for suggesting Sheeler to the "large air plane company".

I am sending you by messenger a group of photographs which are relevant -- and were available immediately in our files. If you wish any additional data, please let me know. Biographical notes are attached to show that Sheeler is not only the darling of the industrialists, but also of the American Museums.

Sincerely yours

EGH:a

Come and see how plushy we are.

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TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

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October 13, 1953

Dear Mrs. Halpert -

The October 1 issue of the Art Digest has just arrived in the mail, and I hasten to thank you for your extremely kind and friendly review of my book. You know more about the field than anybody else, and I value your opinion according.

As John Powell said in one of the conversations for which I thanked him in the preface, "All your errors come out in the first reviews." I am sorry if I confused the story of the discovery of "The Faithful Colt" with other stories in the same general area. I am sure this is not the only or the most serious mistake the book contains.

Some day at your leisure I should like to have your detailed criticism, and I should be most happy to incorporate this in whatever supplementary publication I am able to produce. The book is selling quite well, and it may be possible to bring out a second edition within two years. If no second edition can be managed, I shall publish some articles by way of revision and addendum.

A little new material is trickling in - three or four "new" Harnetts, including the one of which you recently sent me a photograph, those of which I informed you in my last letter, and the 1884 version of "After the Hunt" which Carlen acquired not long ago. I have also been provided with some information about two of the little mystery-men, H.N. Baker and B.J. Harnett. This, I hope, is only the beginning. The book has been out only a month, and other things should come my way as the result of its issuance. I shall, of course, keep you informed of significant discoveries, and I hope you will do the same for me.

With kindest regards

Sincerely Yours,



Alfred V. Frankenstein

Oct. 13, 1953

Dear Mrs. Walcutt,

One brief and inadequate
word of thanks for all you
have done.

Being wholly unproductive
in any satisfactory form of
self expression I can only
trust that you sense somehow
the feeling I wish to convey.

I rather more than suspect
that you do —

W. B. Lane

United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

Nashville 3 Tenn.

October 13, 1953

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

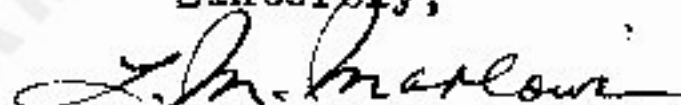
I just learned this morning that you were able to sell us the "Jacob Lawrence" painting. I am very pleased that we are its owners, however, after thinking over the "Stuart Davis" we have decided that we would rather not consider it at this time. I wanted you to know this right away so you would not go to the trouble of sending it down.

I am looking forward to receiving the "Shahn" as soon as the framing is complete.

I am assuming that you will hold the "Lawrence" until I complete payment.

With kindest regards from Mrs. Marlowe and myself, I am

Sincerely,



L. M. Marlowe

UNIVERSITY OF MINNESOTA

THE UNIVERSITY GALLERY

MINNEAPOLIS 14, MINNESOTA

October 13, 1953

OFFICE OF THE DIRECTOR

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We are distressed about both your recent letters and hope that arrangements can be worked out satisfactorily. Concerning Scheeler's "Aerial Gyration", I would like to quote from our check list, dated 6-17-53. "Scheeler--varnish still tacky, dust and small bits of excelsior clinging to face of painting. 7" down, 4" over, upper left corner - strong dust adhesion. 6" over, 6" up bottom right - dirty rubbed area." This is a signed check list and if desired, a photostatic copy can be sent to you.

Upon original examination, we were very surprised of its condition. Since it is in a tacky state, we assumed someone had leaned it against a dirty area. It was so packed that nothing was pressing against it and so obviously this state was caused prior or during packing. Normally a copy of this check list is sent upon the unpacking of the paintings. However, there is no record of this being done as in the case of the Folk art, as we have had several recent secretarial changes. If you will investigate this more carefully, I am sure you will find that this has occurred somewhere much earlier. Again, if desired, we will send you a photostatic copy of the check list.

Regarding the American Folk art material, the Peacock trade sign was listed as, if you will see our check list of 12-11-51, as having the base bent. As I recall it was packed in a horizontal position and any carelessness in unpacking or handling it would probably result in damage. This is most regrettable. As you say, it is a very handsome piece.

The pair of portraits of Mr. and Mrs. Fonda are very difficult for me to trace as I have no record of that specific name. Could you send me their numbers so that I can investigate further. It sounds very doubtful to me that any surface damage could have occurred during shipment as we are extremely careful in keeping the face of any piece free from any contact whatsoever. I shall be most happy to look this up as soon as the numbers arrive.

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Edith Gregor Halpert, Director

Page 2

10-13-53

We are sending copies of this letter to our Insurance Adjuster to whom I have already spoken. I am sure a satisfactory arrangement can be worked out. Mrs. Lawrence will probably be in New York within the next two weeks and sends her regards.

Sincerely,



Ivan Majdrakoff
Assistant Director

IM:cc

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DALLAS



OF FINE ARTS • DALLAS 10, TEXAS

October 14, 1953

Miss Edith Halpert
Downtown Gallery
113 West 13th Street
New York, New York

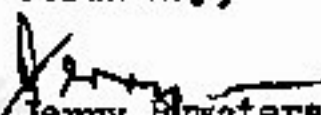
Dear Edith:

I hope time is not moving as fast for you as it is for us at the moment (a complicated sentence to start off with. I withdraw conjectures on its meaning.) We are so busy "tending" to the State Fair exhibitions in the museum and trying to keep people from caressing, however admiringly, your pictures and some of the other illusionistic works that I have not had the time to acknowledge your letter of October 1. All your paintings arrived in good shape and are hung in Gallery Number One, first of the galleries in this series of four galleries devoted to the trompe l'oeil paintings. If it is at all possible we will try to get a color slide or so showing how well the paintings look as a unit and how handsome the new "discovery" from Europe looks in its central wall position. It was fun to see the Art News have a good many of these, especially your Harnett "Colossal Luck".

I have not been able to get a copy of the Frankenstein book, therefore we have nothing to go on for the label suggestions which you made, however I do not think that this material is missed. We are sending a catalogue under separate cover, and I am sorry that we were unable to include more of the paintings from your group, but we used all the photographs that we could get and the catalogue simply had to go to press before the arrival of your paintings.

Earlier I believe I asked you to suggest some possibilities for paintings to be included in our November Santa Claus show. Can you let us have a representation of four or five of your artists, preferably these: Davis, Dove, Kunisshi, Shahn, Marin. Since there is so little time before the opening of this show, I would appreciate it if you will make selections and ask that they be picked up by Budworth so that they can arrive here around October 26. The exhibition will open November 8 and continue through the first week of December.

Cordially,


Jerry Bywaters
Director

JB/ab

P.S. Because of the Fair preoccupation I have not had the opportunity to do much on the "available" Harnetts. Is it all right with you if we carry one or two of the Harnetts over into the November show so that they can be here for a time

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of better attention for possible acquisition? The ones in which I am most interested are: "Fruit-1877", "An Evening's Pleasure" and "Munich Still Life".

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Lawrence Arthur Fleischman

We are pleased to announce
the acquisition of a
precious new original to add
to our collection:

Title - Miss Martha Jane Fleischman

Date - October 14, 1953 - 8:09 p.m.

Weight - 9 lbs. 1 oz.

Medium - Pastel - (pink and white)

Artists - Barbara and Larry (over)

Mrs. Lawrence Arthur Fleischman

Dear Edith —

We may not hang her on the
wall but she certainly is 'pretty
as a picture'.

Now that awaiting a baby is off
at the agenda, we hope to wend
our way Eastward soon.

Hope all is going well with you
and that business is booming!

Fondly —

Barbara

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Oct 14th 1953

Mrs Edith Halpert

The Mountain Gallery

32 East 51st Street

New York 22 N. Y.

Dear Mr. Webb:

Thank you for your letter of October 9th.

Well do I know how the redecorating and rehanging
and re-opening of galleries makes one groan inwardly.

I will have Mr. Karolik attend to your invoice as soon
as he comes back to Boston. I haven't seen the Chinese things
for the past few months but when I did call there was nothing
I wanted particularly. I will keep in touch with him however.

and remember what you say about the commission.

The ^{new} chalk ware and wood carvings interest me very
much. If there are to be photographs please let me have a look
at them for a day or two. I must have some ^{additional} chalk pieces and then
right kind of carvings would certainly be an addition. I am
planning to be in New York over Christmas and until the

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may be published 60 years after the date of sale.

New York. Probably cannot arrange in another trip before, as I have visited with the
Hartley Collection and the store is terrible. If I can manage to stop West with your secretary
and the is in the next and have your pieces. Sincerely Mrs. Edith Halpert

United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

Nashville 3 Tenn.

October 14, 1953

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Since writing you a couple of days ago, we have had some things come up that necessitates our backing out on the "Shahn" painting, for which I gave you my check in the amount of \$125. Would you please credit this \$125 toward the purchase of our "Lawrence", deducting whatever amount you had to spend to frame the "Shahn", assuming that it has already been framed.

According to my calculations this will leave a balance of \$225 less whatever amount is involved for framing.

I regret very much whatever trouble I might have put you to, but I assure you the step is being taken because it is necessary.

I would appreciate hearing from you by return mail relative to this matter.

Yours very truly,


L. M. Marlowe

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Famous Artists Course
Famous Artists Advanced Program Inc
Famous Artists Painting Course Inc

Famous Artists Schools

29 West 57th Street, New York 19 N.Y.
Phone: Plaza 1-3230

Inc

Faculty

Albert Dorne, President
Fred Lasker, Vice President
Edwin Edelman, Director
M.M. Bradner, General Manager
Norman Rockwell
Al Parker
Ben Stahl
Harold Van Schmale
Steven Delano
Joe Whinnock
Robert Rowett
Peter Mink
John Alpert
Austin Briggs

Office of the President

October 15, 1953

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

My dear Mrs. Halpert:

I am sending you under separate cover the textbooks of our Famous Artists Painting Course, which we designed to fill the needs of people who paint for pleasure.

You are in for quite a surprise, and I would like it very much if, after you have given these textbooks a thoughtful review, you would let me hear from you about them.

I will drop in soon. With warmest good wishes, I am

Cordially yours,

Albert Dorne

AD:CT

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



TELEPHONE PLAZA 3 - 1011 **JOHN FREDERICS** INC. 29 EAST 48TH STREET - NEW YORK

October 15, 1953

Mrs. Edith Halpert
Downtown Galleries
32 E. 51 Street
New York City, New York

Dear Edith:

I am just back from my personal appearances
and am enclosing two pictures which are examples of pre-
Inca figures that I saw at Folklore, in Quito, Ecuador.
They are from the Esmeraldas Caras Maya Indians.

Please let us get together - alone - soon.

Best personal regards.

Very sincerely,

Fred Frederics
Fred Frederics

ff:fh

October 15, 1963

Mr. F. D. Heastand
B. F. Heastand Company
86 Third Street
San Francisco 3, California

Dear Mr. Heastand:

Because my curiosity is getting the best of me, I am writing to ascertain why you decided not to dispose of the two pictures which you seemed eager to sell a short time ago.

I shall appreciate a reply.

Sincerely yours

EGH1a

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1086
WICHITA, KANSAS

October 15, 53

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

I liked what H. D. wrote about Marin, as the strong pine tree. What a person! I thought you would be interested to see The Spread Eagle, chosen for reproduction.

Maynard said the time piece "stank". However, I think the lack of mention of my name made certain individuals more comfortable. Naftzer crazily superlative - making time!!!
How did you do it? !!!!!

I leave this hatchmate Oct 22nd.
Best wishes Elizabeth =

October 15, 1953

Mr. Saul Shapiro
5041 Glencairn Avenue
Montreal 6, Canada

Dear Mr. Shapiro:

Thank you for your letter.

Both in his large and small paintings, Ben Shahn concentrates entirely on the water media, alternating between tempera and pure water color. He has never worked in oil.

As soon as I can assemble some photographs of the smaller examples, I shall be very glad to send you a selection with all the data listed. Meanwhile, I am enclosing our current catalogue which includes a reproduction of a Shahn, together with biographical notes, of Shahn's work as well as that of the other artists represented and included in the catalogue.

Sincerely yours

EGHla

For to publishing information regarding sales transactions.
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October 16, 1953

Mr. Frederick Baum
Karslsen, Karslsen, Rosenberg & Baum
230 Park Avenue
New York 17, New York

Dear Fred:

I am enclosing a check made to the order of
Mock and Blum.

I agree with you that it would be important to
have an assignment from Mireki. May I suggest
that you write me an offician letter in dupli-
cate, so that I may send one copy to him, thus
handling the situation delicately. I have
already sent him \$500 more on the trucking
account, and am sending today an additional
check for \$237. Thus the investment is
considerable in its total. Also, I have been
so desperately busy here that I have not had
time to correspond with him about the matter
and certainly not to visit the new plant.

Incidentally, how about your bill for the legal
operations? I am about to descend on you some
more for advice as soon as I get a breathing
spell.

My best regards and come to see how we look in
our new set up.

Sincerely yours

EGHla

October 16, 1953

Mr. Sam Cante
1220 Washington Terrace
Fort Worth, Texas

Dear Sam:

Thank you for sending me the notices. It was a great shock to me although I have known that the event was eminent, particularly since my visit to Maine late in August. However it still hurts desperately.

In making the division, which I had planned over a period of three years, I was well aware of the many interpretations which would be read into this long anticipated (on my part) re-organization. However, all I can say is that I am extremely happy with this new arrangement and Charles Alan is equally delighted with a ready-made business all set up for him. I have some very exciting plans which are made possible only by the fact that I actively represent ten artists rather than thirty-five. However, I am not limiting myself to this small list of slow producers but shall continue my interest in the other twenty-five artists, many of whom I discovered and promoted, together with several other artists in other galleries. The plans will be announced in the near future and as a matter of fact our Christmas exhibition which opens on the first of December will set a precedent in that direction. You'll be very much interested I am sure, but I shall keep whetting your curiosity so that you will have to come to New York with Betsy to get a detailed account. How about it?

My best regards.

Sincerely yours

EGR1a

October 18, 1963

Mr. Frank Eyerly
231 42nd Street
Des Moines, Iowa

Dear Mr. Eyerly:

Thank you for acknowledging the drawing and
for sending the check.

I am so pleased that Mrs. Eyerly is also
happy with the drawing and I look forward
to meeting you both in December or in
January.

Sincerely yours

EGH:la

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 16, 1963

Mr. Hookwell Gardiner
Long Ridge Road
Stamford, Connecticut

Dear Mr. Gardiner:

When I purchased the William Mason watercolor
you mentioned that you knew where there were
others by this same artist. I just brought the
picture back to New York and decided that I
would like some more examples by Mason if they
are available at the same price range. Although
they do not fit in with the folk art category,
I like these personally as knick-knacks in my
own home.

Sincerely yours

EGH1a

*Gifted
1811*

October 16, 1953

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Mr. Guthman:

I am a little late in acknowledging your very nice letter and the good wishes included.

The new arrangement is so gratifying that I am eager to tell you all about it, but shall wait until you come to New York at the end of this month. Incidentally I am now laying out my schedule for trips which of course include a stop-over for several days in Chicago. And, at that time shall certainly take advantage of your kind offer to have a little party to meet some of the tough babies who have not seen the American green light.

Meanwhile, I look forward to your visit.

Sincerely yours

EGH:la

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October 16, 1953

Mr. E. W. Hewston
906 E. Lemon Avenue
Monrovia, California

Dear Mr. Hewston:

In going through my files I came across a letter you wrote on June 17th, and my reply.

Have you had an opportunity to obtain a photograph of the picture. I should be very much interested in seeing it and perhaps in acquiring it as well.

Sincerely yours

EGH:la

October 16, 1963

Mr. Herbert Katzman
South Mountain Road
New City, New York

Dear Mr. Katzman:

As I am eager to close out all the outstanding accounts, I am sending you a purchase slip for the three pictures that were not listed in the previous account. You will note that this amounts to \$260. instead of the \$240 balance which has been held open so long, and I am therefore enclosing my check for \$8, deducting the \$12 for the frame we had put on the "Brooklyn Bridge" now in the possession of The Alan Gallery. I am also enclosing a copy of the receipt from the latter which accounts for the sum total of the pictures delivered to us originally.

Sincerely yours

EGHla

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October 16, 1953
Mr. Arpad Kereny, con't.

Mr. Arpad Kereny
2134 Summit Avenue
St. Paul 5, Minnesota

Dear Mr. Kereny:

I can well understand your point of view, but you must be prepared to understand mine as well. We have been obliged for various reasons, to maintain a policy of making no offers on any paintings, unless a figure is given to us by the owner. Then we are in a better position to meet the figure or suggest a change.

For your information, I have been handling the work of Demuth since the gallery opened in 1926, and worked with Steiglitz, who represented him, for a good many years. Subsequently I started to buy his paintings, and now have quite a group in my possession, both in my private collection and in the gallery stock for resale. In each instance the owner gave me specific figures and there were no complications.

However, in view of the fact that this gallery is associated with the name of Demuth, I should be very happy to take the picture on consignment, on a commission basis, hoping to get as high a figure as possible. The selling figure, of course, does not determine the cost price that we would be in a position to offer. Perhaps for every one concerned, this would be the wisest idea. Thus, I would suggest that you ship the picture to us immediately and the selling price will depend too on the time element involved. For a quick sale, we may get something between \$1200 and \$1500, charging you a commission of 25%. If you are not in a hurry, we might wait until we find some one very eager to have an example of this period and this type and will be willing to pay more. This occurs occasionally when a collector wants to fill in a specific period. You may use your judgement in connection with this.

Immediately upon receipt of the painting, I shall send you a regulation form acknowledging it, together with the price that you wish to set on it, guided of course by the two figures I gave you for quick resale, and taking into consideration the 25% commission for handling the transaction.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Arpad Kemeny cont.

Mr. T. Alfred Kennedy
5134 Summit Avenue
St. Paul 5, Minnesota

TYPE 10X, 1095

Please wire your decision as I am about to start a new collection and should like to tell the collector about the painting.

In closing, I want to tell you how pleased I am that both Mr. Davis and Mr. Ferguson agreed on the recommendation of this gallery. We have worked together for a good many years and they know of my interest in Danuth and our reputation for integrity.

For your information, I have been handling the work of Demand since the gallery opened in 1986, and worked with Steiglit, who represented him, for a good many years. Subsequently I started to buy his prints, and now have a group in my possession, both in my private collection and in the gallery stock for resale. In each instance the owner gave me ~~an affidavit~~ ^{an affidavit} there were no

period. You may use your judgment in connection with this. I occasionally when a collector wants to fill in a specific type and will be willing to pay more. This occurs occasionally very eager to have an example of this period and this you are not in a hurry, we might wait until we find some \$1500 and \$1800, charging you a commission of 25%. If involved. For a quick sale, we may get something between the selling price will depend too on the time element suggest that you ship the picture to us immediately and concerned, this would be the wisest idea. Thus, I would we would be in a position to offer. Perhaps for every one figure, of course, does not determine the cost price that nothing to get as high a figure as possible. The selling take the picture on consignment, on a commission basis, dated with the name of Heath, I should be very happy to however, in view of the fact that this picture is associated

consideration the 25% commission for handling the transaction. I gave you for quick resale, and taking into price that you wish to set on it, guided of course by the a registration form acknowledging it, together with the immediately upon receipt of the painting, I shall send you

EGH 1a

October 18, 1953

Mr. Frank Perls
Frank Perls Gallery
350 North Camden Drive
Beverly Hills, California

Dear Frank:

Here I am again.

This is to acknowledge the receipt of all the items listed in your letter and also to advise you that a good many items are still open on our records. These are listed below:

Ben Shahn	4 Silent Music - Silkscreen
	4 Where there's a Book
	3 Phoenix
	3 Triple Dip
✓ #120	Fierce Animal Crouching - Drawing
* 124	Policeman
John Marin	48/2 Peach Tree - watercolor ✓

Will you please check into this matter so that we can get the stock finally organized. I shall be most grateful.

It is good to hear that you are busy as it always suggests business activity and that in turn suggests accounts receivable.

My best regards.

Sincerely yours

EGHla

* Listed but not returned. You returned "Silent Night" a silkscreen instead.

October 16, 1963

Miss Marian Hayes, Chairman
Department of Art
Mount Holyoke College
South Hadley, Massachusetts

Dear Miss Hayes:

Last May we had some correspondence regarding the intention of Mount Holyoke College of conferring a Doctorate on Georgia O'Keeffe.

For your information she is planning to come to New York in the very near future and I would suggest that you write to her again -- as you had originally stated -- this could be attended to in November. Her address is Abiquiu, New Mexico. And will you please send me a carbon copy of the letter so that I can follow through.

Sincerely yours

EGHla

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 16, 1963

Mr. Lee H. B. Malone, Director
The Museum of Fine Arts of Houston
Houston 5, Texas

Dear Mr. Malone:

Mrs. Navas of the Wichita Art Museum said that we may lend to you the Kuniyoshi painting "Bouquet and Stove" recently acquired by that institution. I believe that the Shahn "Hallequinade" and "Two Brown Trees" by Dove will also be available. However, in connection with the Marins, we shall have to wait for two or three weeks to obtain legal release. Since the show is to be held in 1964 and you do not need the pictures until January, perhaps it would be wise to hold up the entire matter until everything is under control. At that time too we may have a new Stuart Davis which will be available. His "Medium Still Life" is the only painting of recent vintage which is unsold and has been promised to two institutions. As a matter of fact, it is now at the Whitney Museum. We had to withdraw it from our own show for this occasion.

You may depend on me to send you a group of photographs in December, which will give you sufficient time to make a final selection.

The folk art paintings will of course be available, but I shall send you photographs of those as well, so that you may have a complete picture.

Sincerely yours

EOHla

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 16, 1953

Mr. Corleton Goff
Chairman, Art Committee
Providence Art Club
11 Thomas Street
Providence 3, Rhode Island

Dear Mr. Goff:

I am so sorry that there have been some complications about the Niles Spencer exhibition. Since we are not equipped to both organize a large circulating exhibition and to prepare a collective catalogue, we thought it best to accept Mr. Culler's offer to handle the matter entirely. Unfortunately there has been some delay, which he explained, and we are now in the process of getting the whole matter properly organized. As a matter of fact, Mr. Culler is coming to New York the latter part of this month to discuss the program, and you will receive complete information immediately after.

Meanwhile, I am sure that you can count on the dates of March 2 through March 14, and can make your plans accordingly.

Sincerely yours

EGHla

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October 16, 1963

Mr. Wallace Reiss
c/o American Express Company
11 rue Scribe
Paris, France

Dear Mr. Reiss:

Once again I am writing to ascertain when you are planning to have your pictures picked up. We have them all ready for delivery and naturally I need our stock room space desperately.

I am enclosing two copies of the return receipt. Will you be good enough to sign one as soon as you get word from the person you have made arrangements with for the pick up. You may keep the other for your personal files.

Again, I want to urge you to have this attended to very promptly, otherwise we shall have to place the pictures in storage at your expense.

Sincerely yours

EGH1a

PERCY S. STRAUS, JR.
ATTORNEY AT LAW
BANKERS MORTGAGE BUILDING
HOUSTON 2, TEXAS

October 16, 1953

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Both Mrs. Straus and I feel it would be a mistake to send the, "Wall With Green Door", at this time. When we get back to New York, we will spend more time searching for a painting of which we would continue to grow fond.

Having spoken to the Fine Arts Museum, I was advised of a packer that would take care of the painting by Georgia O'Keeffe whose glass was broken when it arrived.

Mrs. Straus and I enjoyed seeing you again in New York, and early next week we will have this painting packed and shipped to you.

Please let us know exactly how you wish the insurance handled. If you have any particular company you usually insure with and other details that may be necessary to have the returned shipping coincide with your usual procedure.

Very truly yours,

Percy S. Straus Jr.

PSS, JR.:gh

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October 16, 1963

Mr. Donald Thrall
507 West Vernon
Detroit, Michigan

Dear Mr. Thrall:

I am enclosing a duplicate receipt form for the pictures we returned to you, together with a check representing the difference in the prices of two pictures exchanged.

The shipment is now under way.

I hope to see you when I am in Detroit sometime late this winter.

My best regards.

Sincerely yours

ECH:la

P. S. Will you sign one of the receipts and return to us for our records.

October 16, 1963

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Immediately upon receipt of your letter, I made like a business woman and sent a Fortune Portfolio, together with a group of photographs of Sheeler's more recent paintings, to the office of Henry Dreyfus.

Following my true instincts, I did not discuss the matter with Charles Sheeler, as the artist gets involved and whether or not, he is terribly disappointed if the job does not come through. Thus, I shall wait until further word.

Your scheme in relation to this, apropos of the Sheeler exhibition, is an excellent one and I shall await further word from you before selecting the photographs, etc. I may also have some ideas about an Eastern collaborator when you formulate your plans.

My best regards.

Sincerely yours

EGH1a

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October 17, 1953

Mr. Chuse Moriguchi, Chief
Special Project Department
The Mainichi Newspapers
Tokyo, Japan

Dear Mr. Moriguchi:

Now that the Kuniyoshi Estate is about to be settled, we are in a better position to know which pictures will be available for the exhibition.

Within the next two weeks Mrs. Kuniyoshi and I will go over the records and send you a proposed list for your consideration.

If you would like to have us order photographs we shall be glad to have the photographer send them to you directly with a bill. Please let me know.

You will hear from me within the next two weeks.

Sincerely yours

EGH1a

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October 17, 1963

Mr. Jerome Mellquist
Hotel Paris-Dinard
29, Rue Cassette
Paris (VI) France

Dear Mr. Mellquist:

Thank you for your letter.

I can well understand how you feel about our mutual loss. It is very difficult to adjust oneself to the thought that Marin is no longer with us. However, a sense of his aliveness can never disappear. All of us who knew him fortunately recognized the privilege while it lasted and I am sure that we will continue to pay permanent homage to him, and so will the rest of the world.

If at any time a collective tribute is planned I shall certainly communicate with you as I am sure Marin would have liked that very much.

Of course it would be very nice to have an article written by you on Marin appear in Perspectives. I shall try to get the number four issue as soon as possible.

Sincerely Yours

EGH:la

P.S. I am showing the letter to John, who of course is remaining in the gallery.

October 17, 1953

Mr. Richard S. Davis, Curator
Minneapolis Institute of Arts
201 East 24 Street
Minneapolis 4, Minnesota

Dear Mr. Davis:

Below I am listing pictures suggested for your exhibition, based on the idea that you will not obtain all of them. Those with an asterisk were mentioned by you as definite, but the "City of Dreadful Nights, 1951" belongs to Mrs. Robert Windfohr, 1900 Spanish Trail, Fort Worth, Texas who is loath to part with the picture, but you may write her if you wish.

Pageant of Sacco-Vanzetti - 1932	Whitney Museum
Three Men - 1940	Downtown Gallery
*Italian Landscape - 1944	University of Nebraska
The Boy - 1944	University of Michigan
New York - 1947	Mr. James A. Bohram 2700 South Main Street Burlington, Iowa
Mine Disaster - 1948	Art Institute of Chicago
*Silent Music - 1948	The Phillips Gallery
Epoch - 1950	Philadelphia Museum
Composition with Clarinets and Tin Horn - 1951	Detroit Institute
Labyrinth - 1952	Downtown Gallery
Second Allegory - 1952	University of Illinois
Beatitudes - 1952	Mr. David Harris 908 Fifth Avenue New York, N. Y.

I look forward to seeing you when I am in Minneapolis.

Sincerely yours

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October 17, 1953

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Electra:

I did not want to write to you before because I knew that you were going through an ordeal during your visit in Boston. I do hope that your daughter is doing very well, and that you also took time off to get rid of your cold. Please take care of yourself.

The photographs were sent off to Miss Pinckney some time ago, together with the data she requested. I do hope that she will visit Shelburne before actually getting her book under way as she should see the entire collection before deciding on the final selection. Don't you think so?

I can well understand your shock in seeing the reproductions of the General Stark sign, etc. I think it is an outrage and I am checking with an attorney to ascertain what your rights are in the case. It is astonishing how many people like to get into a racket, but I am sure that something can be done to stop this.

I am dying to hear a detailed report of your visit with Mr. Karolik.

Again, writing in a very disjointed fashion, I am enclosing a snap shot which I thought might be of interest to you. This is a Pennsylvania pottery of George Washington, and according to the information received, measures 10" in height. The dealer who wrote to me wants \$175 for it, and may be induced to send it on approval.

Since pottery is not in my line, but since Washington is of interest, I thought I would pass this on to you.

I am sending the carving of Liberty to you, and if you decide to keep it, will you please send the check directly to Edwin Hewitt at 18 East 69th Street, and if you would like to take care of a commission for me, you may send a \$100 or 10%, to the Halpert Foundation. If on the other

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 17, 1955

Mrs. J. Watson Webb cont.

Mr. J. Watson Webb
1111
1111

Dear Mr. Webb:

I did not want to write to you before because I knew that you were going through an ordeal during your visit in Boston. I do hope that your situation is better now and that you also have the same of health. I shall be glad to take care of the matter directly. Let me know your decision.

The photographs were sent off to the Library and I cant wait for your return to New York. I have missed you greatly and look forward to seeing you in the very near future. I shall be glad to see the entire collection before deciding on the final selection. Don't you think so?

I can well understand your shock in seeing the reproduction of the General Stark sign, etc. I think it is an outrage and I am shocked with an attorney to represent what your rights are in the case. It is surprising how many people like to get into a racket, but I am sure that something can be done to stop this.

I am going to have a detailed report of your visit with Mr. Kowalik.

again, sitting in a very disjuncted fashion, I am enclosing a map and which I thought might be of interest to you. This is a Pennsylvania lottery of George Washington, and according to the information received, was won in 10" in height. The dealer who wrote to me wants \$15 for it, and may be induced to send it on approval.

Since pottery is not in my line, but since Washington is of interest, I thought I would pass this on to you.

I am sending the carving of Liberty to you, and if you decide to keep it, will you please send the check directly to Edwin Hewitt at 18 East 82nd Street, and if you would like to take care of a commissioner for me, you may send \$100 or 100, to the Helbert Foundation. If on the other

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Columbia University
in the City of New York

[NEW YORK 27, N. Y.]

DEPARTMENT OF HISTORY

Oct 19

Dear Edith:

Sorry not to have seen you in Newton; I hope you closed up with ease and success.

The enclosed is from Saturday Review of Literature for last week or week before. Might interest you if you haven't seen it.

I am going to write a few pages on 1800-1830 old testament story we have spoken of. If you find, for any reason, you won't need it, (the show being cancelled or something) let me know and I'll save myself writing it. Otherwise, I'll have a draft by the end of month and we can discuss it before I complete it. I'd like to see some of the pictures then and make some direct references.

Diana & I had a wonderful time the other night; we have spoken of it often. The whole works, from beginning to end was wonderful especially you and your art collection which I think of as one.

Sincerely,

Did you get the scotch ??
Don Brislar

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October 19, 1953

Mr. Alfred Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

Forgive me not acknowledging your gracious gift of the book, with its equally gracious autograph -- as well as the very valuable material you sent on together with the photograph.

As you have probably heard, the gallery was reorganized and we did quite a redecorating job here, all of which kept me hopping, supervising the plumbers, carpenters, painters etc., and getting our stock rearranged in the new spacious quarters.

Within the next few days I shall write to the persons listed for the photographs I still look as I am eager to have a complete record.

In going through the catalogue of Harnetts and the other artists you have listed in the back of the book, I find that a number of the pictures in my possession are listed as under Peto or under Artists X, and I am sincerely puzzled by your decision in connection with these pictures. On the other hand, you may have some serious reason for these new attributions which would be very valuable to me. The nice thing about works of art is that people can disagree, not only about the authenticity but also about the quality. In the long run I find that it matters very little as long as the public is advised of the two opinions. On the other hand I am eager to know why the following, in particular, have been realigned.

- Artists X
- #3 Bunch of Asparagus from the Hughes Collection
 - #7 Pipes All Around

Purchased by me directly from Mrs. Harnett

Sincerely yours

8861 51 10/10/60

Mr. Frankenstein cont.

#8 Public Ledger
Purchased by me directly from Mrs. Harnett.

#6 The Meerschman Pipe
Which you never had occasion to see since it was stolen from the gallery many years ago.

To this morning my collection has been added as -- it was a beautiful picture and I have not seen it since. I have not seen it since.

UNKNOWN ARTISTS

First of the Season
Purchased by me from Miss Hedges, who has a complete record of this picture which was in the Hedges sale and was repurchased by her father.

#12 Fruit Piece
Purchased from Mrs. Harnett.

If you have time in the near future I should very much like to get your remarks about these. I have data on some of the others which I shall send to you at some future time when I can devote myself more consistently to Harnett.

If you are planning to be in New York in the future, I am sure you will enjoy seeing the new Still Life I got from Germany, which, for the time being, I am calling "Munich Still Life" and of which I sent you a photograph.

There is one other question I should like to ask you. Do you consider the Earle card attached to the canvas of any significance and also I should like to know how you decide on attributions in connection with paintings which you have not seen? I am referring to a good many photographed and not reproduced in your book, but listed as authentic. Many of these I disagree with heartily in studying the photograph and wonder whether in all such cases you accepted the face value of the print or actually saw the original in every instance.

I shall be grateful for a reply at your leisure to any of the questions posed.

Sincerely yours

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October 19, 1953

Mr. Robert Bruce Inverarity, Director
Museum of International Folk Art
Santa Fe, New Mexico

Dear Mr. Inverarity:

I have been so busy with the reorganization of the gallery that I did not have time to congratulate you on the opening of your Museum, and to tell you about the many nice things I have heard about it. Perhaps some day when I visit Georgia O'Keeffe I shall have the opportunity of seeing the museum for myself.

From time to time I hear that Miss Bartlett is still interested in adding American folk art to the collection. From time to time also, I have written to suggest that you come in to see what we have available in this field. At this time particularly, when we are bringing back from the various warehouses, etc., the material in our collection it seems timely to communicate with you about the remarkable material we are fortunate in having in our possession, particularly at a time when so many museums are calling for this material.

If and when you are ready, I shall be glad to send you photographs. In any event, I just wanted to let you know that it is still possible to have an outstanding collection in spite of the fact that we have placed so much material at Williamsburg, Shelburne, Honolulu, The Art Institute of Chicago and twenty or thirty other national museums.

Besides, it would be so nice to see you again. I hope you will be in New York in the near future and will stop in to say hello.

Sincerely yours

EGH:la

SANTA FE MUSEUM

Collection of Folk Art From Many Lands To Be Opened to Public This Week

By W. THELFORD LEVINSON

SANTA FE, N. M.—September, with its traditional quota of interesting events for visitors in the Southwest, will start off auspiciously in Santa Fe. Next Saturday the local list of attractions will be augmented with the formal opening of the new Museum of International Folk Art high on a pison-studded hill two miles from the town's three-century-old plaza. The museum, believed to be the first folk-art center of an essentially international character, will thus be ready to receive sight-seers planning to attend the State Fair at Albuquerque the last week of the month or the San Geronimo Day celebration on Sept. 29 and 30 at Taos.

The building, along with much of its collection, is the gift of Florence Dibell Bartlett of Chicago, for forty years a world traveler and now a recognized folk-art authority. It will be operated as a unit of Santa Fe's Museum of New Mexico.

Visitors to the new museum will be impressed by the spacious view, from both its driveway and lounge, of the valley between the Sangre de Cristo and Jemez ranges of the southern Rockies. It is scheduled to be open free to the public from 9 A. M. to 5 P. M. daily, including Sundays and holidays.

Twenty-six-Acre Site

The museum building dominates a twenty-six acre site between the Laboratory of Anthropology, also a Museum of New Mexico unit, and the privately owned Museum of Navajo Ceremonial Art. Robert Bruce Inverarity, who has done exhaustive research among the North Pacific Coast Indians, has been appointed director. He made a study of forty-five museum plants in the United States and Canada before construction of this one began. He then spent several weeks in Europe examining display techniques in museums there.

The museum collection, consisting of objects gathered in many countries by Miss Bartlett, includes costumes, jewelry, textiles, ceramics and furniture. There are more than a hundred items each from Sweden, Norway and Hungary, with other European peoples generously represented. Many pieces come from Africa, the Near East, the Far East, South America and Mexico. There are about a hundred North American Indian objects and a few made by Spanish-speaking natives of the Southwest.

Contemporary Design

The new building has furniture

a better understanding among the various peoples of the world.

As a cultural center of world-wide importance, the new museum is also designed to attract items and material from other donors. When Miss Bartlett's sister, Mrs. Dwight B. Heard, died recently, the project was enhanced by 240 objects and 1,000 books—all from the Heard Foundation of Phoenix, Ariz. A handsome gift of the French Government, consisting of antique hand-carved wooden chests and other items, will be presented at the opening next Saturday by Pierre Francfort, Consul of the French Embassy in Washington. M. Francfort will be accompanied at the ceremony by Raoul Bertrand, Consul-General of France at Los Angeles; and Paul Coze, French Consul at Phoenix, who did much to arrange for the gift.

Range of Items

The Heard material includes a leather chest lined in paisley cotton, of the type used on clipper ships in the days of New England's trade with the Barbary Coast; this originally contained costumes of various makes and ages. There are also a Dutch painted wedding glass which was used in early America, a Hungarian wall hanging embroidered in rose red lace and a silver chate-laine.

One goal is to make the new enterprise, in Miss Bartlett's words on a previous occasion, "a world center for the study of arts and crafts to which students of different countries may come for knowledge of each other's culture. It is designed to be a place for activity rather than simply for exhibition galleries."

Students are to have at their disposal a laboratory, photographic rooms, and a workshop to help them with their special problems. There is a large library of reference materials. Dances, folk plays, music, lectures and other activities related to folk art are to be held at intervals in the auditorium. Research is to be a main function of the new museum, and a publications program is included in the plans. Already scholars from many parts of the world have come to see what the museum can offer them.

Melting Pot

Santa Fe was selected as the museum site because of its great heritage as the melting pot of three cultures—Indian, Spanish, and Anglo.

Director Inverarity, in his office to the left of the entrance, summed up his view of the museum's

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THE NEW YORK TIMES, SUNDAY, AUGUST 30, 1963

NEW ADDITION TO NEW MEXICAN

POL

October 19, 1953

Mr. Harry Olesker
National Broadcasting Company, Inc.,
30 Rockefeller Plaza
New York 20, N. Y.

Dear Mr. Olesker:

In the event that you are planning any future art programs, I am enclosing our current exhibition catalogue which gives a good deal of information about the artists we represent, in the way of a reproduction and biographical notes.

With color in the offing, I am hoping that some very consistent program can be organized for the near future.

Come in to say hello when you are in the neighborhood.

Sincerely yours

EGH1a

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October 20, 1963

Mrs. Peggy Lewis, Director
Charles Fourth Gallery
New Hope, Pennsylvania

Dear Mrs. Lewis:

I have tried valiantly to straighten out the consignments, returns and sales on the Shahn prints. Unfortunately these were obtained from us and from the artist and the records are rather involved.

Ben Shahn gave you nine prints on March 12th, and some subsequently, for which we have no record. We sent you on April 16 - 7 prints, and 2 more on April 27th.

On October 16 you returned 8 prints and previously reported 9 prints sold, which we billed to you for a total of \$189.75.

Even discounting any additional prints delivered to you by Shahn, we are short of the following:

1	Silent Music	\$25.
1	Phoenix - black & white	20.
1	Phoenix - color	75.
1	Profile	35.
1	Patterson - color	75.

Needless to say, I am very eager to get this mish-mash straightened out and would be very grateful if you would: #1 Straighten out the balance. #2. Report on the missing items. It is possible that some of these were returned directly to Shahn but we have no list here.

I am sending a copy of this letter to Shahn so that he too can get in on this confusion.

Sincerely yours

EGH1a

October 20, 1953

Mr. Edward J. Gallagher, Jr.,
3801 Ednor Road
Baltimore 18, Maryland

Dear Mr. Gallagher:

While it was very good to hear from you by mail, I am disappointed that I have not had an opportunity to have a chat with you in person. Are you planning to be in New York in the near future to take in the Kuniyoshi exhibition which is magnificent?

And, I do want to talk with you about my European plan. Besides, it is always a pleasure to see you.

Sincerely yours

EGH1a

October 20, 1953

Mr. L. H. Marlowe
United Jewelry Company
24 Arcade
Nashville 3, Tennessee

Dear Mr. Marlowe:

As you probably know by this time the Stuart Davis was shipped to you immediately and no doubt is now in your possession. This was not charged to your account and therefore there will be no need to issue a credit. Just return it at your earliest convenience.

The Shahn has just been delivered by the framer but I am following your request to withhold it and as soon as I get a bill from the framer I shall send you a credit for the difference. A receipt for the Lawrence is enclosed. Will you be good enough to sign it and return it for our records.

It was so nice meeting you and I am glad that I managed to get the Lawrence for you, although I had to make up for the unhappiness caused to the person who had wanted it so badly, by giving him another rare item that I have been saving -- for the money involved.

In the future you will receive our mailings and if there is anything you would like to consider I shall be glad to send you photographs or the original object.

I look forward to seeing you again.

Sincerely yours

EGHla

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United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

Nashville 3 Tenn.

October 20, 1953

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st St.
New York 22, N. Y.

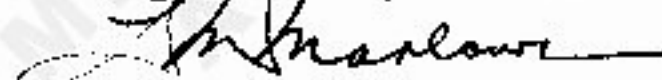
Dear Mrs. Halpert:

My letters to you and the express parcel containing the pictures crossed. The package arrived containing two pictures, the "Lawrence" and the "Davis". We are keeping the "Lawrence" with the understanding that we have one year in which to pay off the balance.

We returned the "Davis" to you yesterday, and it is understood that you are not to send the "Shahn". The total balance due on the "Lawrence" is \$225.

I would appreciate a note from you verifying the above.

Yours very truly,


L. M. Marlowe

From the law offices of SOLINGER & GORDON
39 Broadway, New York 6, N. Y.

October 20, 1953

MEMO TO MRS. EDITH G. HALPERT:

I have your note re the Baur check and telephoned Mr. Baur yesterday. He will be satisfied so long as he has the check by the close of the current year (for tax purposes).

I told him some of our Directors had not yet read his manuscript and that I (I put the burden entirely upon myself and did not involve you) was somewhat hesitant to transmit the check until all the Directors had read the manuscript. We left the matter in this fashion: he is quite indifferent as to when he receives the check so long as it is in his hands by the end of the year. Meanwhile, we will have all our Directors read the manuscript so that he may be paid before the end of December.

Will you please carry on from here?

Rund

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

October 20, 1953

Miss Edith Halpert
The Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Edith:

I was certainly sorry to learn of the death of John Marin. Although I knew he was becoming aged, it is always a blow to hear of the death of anyone who was as great a man in his field as Marin was.

The death brought to mind that Carol has always been anxious to own one of his Apple Blossom series. She saw a large number of this particular series at the old Steiglitz Galleries on Madison Avenue. I am wondering if you have any of these, and whether or not we will be able to see them when we expect to be in New York at the end of November.

No doubt you will receive a letter from Ralph Anderson relative to an American Show which the Contemporary Arts Association Museum is to hold in January, and on which Carol and I are helping. The CAA has a splendid schedule for this year, and it will be wonderful if they can put it through with as little money as they have. Right now they have an integrated interior design show, which is the finest of its kind I have ever seen.

Looking forward to hearing from you soon, with kindest regards,
I remain,

Yours sincerely,

Ben

RDS:pb

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October 20, 1953

Mr. Richard P. Freeman
Head, Department of Art
University of Alabama
Tuscaloosa, Alabama

Dear Mr. Freeman:

When I received a telephone message from Budworth a day or two ago, I was somewhat surprised as I had sent you a wire on October 11th indicating that it would be impossible to give you three pictures by each of the artist listed as we do not have that many in our possession, with the exception of John Marin, whose estate has held up all operation temporarily. We will not get a release for several weeks.

We have exactly one Sheeler and two Spencers in our possession. The only new Davis was taken off the wall to accommodate the Whitney Museum whose show opened last week.

As I mentioned in the telegram I did not want any of these men represented with early pictures, some of them going back as far as 1925. As you know, Davis and Shahn are not productive and their pictures are purchased almost as rapidly as they are delivered. The Spencer estate comprises six paintings for sale; three of which have been spoken for, leaving us a total of three -- two of which are out on exhibition. Thus, unless you can give us at least two months time so that we can arrange to borrow from collections in order to supplement them with the paintings we have available, we must always appear stuffy and difficult. I hope you can understand the situation.

I would be very glad to send you an exhibition of the new prints by Ben Shahn, together with a group of drawings. Very shortly I can also arrange for Marin. We have a good collection of Dove and Karfiol on hand all the time. In the case of Sheeler, he too is in the unproductive category and there are always a few pictures in museum exhibitions.

Thus, do call on me in the future and as I said, give me plenty of time to assemble the appropriate examples from museums and collectors.

Sincerely yours

October 21, 1953

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attn: Edith Halpert

Dear Mrs. Halpert:

Thank you for your letter of October 17 and for the enclosed catalog. Certainly Zorach's sculpture is magnificent!

I am glad you have the correct understanding of the insurance arrangements. The Mayo Association wished to have it the way it is.

In three cases so far of artists who have had paid trips to Rochester, the artists have come to supervise the installation of their work on their own. Two have come from California and are receiving less for their paintings than the sculptors are for their sculpture. This situation is not ideal perhaps, but precedent has been set.

Arrangements will be made so that everything will be ready for Mr. Zorach's supervision. The shortest time possible, therefore, will be requested of him.

Very best wishes.

Very truly yours,

Warren T. Mosman

Warren T. Mosman
Art Consultant

WTM:gh

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October 21, 1953

Mr. Edwin Hewitt
Edwin Hewitt Gallery
18 East 69 Street
New York, N. Y.

Dear Ed:

Several days ago I sent "Liberty" to Mrs. Webb and suggested that she send the \$1000 check directly to you. Meanwhile I have had a chance to go over our stock and find that I have ~~many~~ many pen drawings now that I don't think I can use the Two Horses. I also find that the Birds On Stand are not up my tree, but that I still like the Fireman and Hessian Soldier.

As I am making no profit on Liberty, I wonder what you would let me have these two carvings for, on the purchase arrangement rather than on consignment.

Sincerely yours

EGH:la

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18 EAST 50TH STREET



NEW YORK 22, NEW YORK

PLAZA 9-7979

October 21, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Since you were kind enough to let me have a first refusal on the new Stuart Davis, I think it only fair to let you know that I will not be able to start reaching a decision for another four weeks. Under the circumstances, I want you to be perfectly free to act in whatever way is best for your own interests rather than hold the painting for my decision. As for me, I'll take my chances on what is available in about a month when I can make my decisions.

Kindest personal regards.

Sincerely yours,

Stanley J. Wolf
Stanley J. Wolf

sjw/j

Regarding sales transactions,
retaining written permission
involved. If it cannot be
retained whether an artist or
need that the information
the date of sale.

THE ALAN GALLERY

32 EAST 45 STREET

NEW YORK 21, N. Y.

LEHIGH 5-3113

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22,
New York

Dear Edith:

For the Gloor and Knipschild exhibition, Carroll and I would like very much to borrow his painting that you own entitled, THE TREE. I will, of course, cover it with insurance and take care of the transportation. If you are agreeable to lending this picture, would you let me know if you want it credited to the Gallery or you personally. We will collect the paintings on November 11 or 12 and return them immediately after Christmas.

As I wanted to give the copy for the catalog to Dave on Monday, I would appreciate it if you would have Lawrence telephone me and let me know.

Sincerely yours,

CA:MS

Arpad Kenedy

2134 Summit Avenue
St. Paul 5, Minnes.

October 22, 1953

Miss Edith Gregor Halpert
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of the 16th, but I was sorry to realise that your offer is far below of those which I have already, as Net cash price offers, in hand.

The events and informations which I was able to get from many sources and the great interest for this painting make me hesitate between three ways of proceedings.

1st to give it to Parker Bernet or the Kende Gallery for auction sale with a limit of price. 2nd to advertise it in the Art Digest or other magazines. This two ways would be the most advisable for the highest offers. - The third is to sell it for Net cash price. As this work is very easy to sell I would be not interested to give it on consignment or to pay commission for the sale. I am sorry for you that this things worked in such a way out but you delayed so long your answers that I had to enter in contact with others.

As now I am sure that this painting could be sold around \$ 3,000.00 or better if I would choose the two first ways mentioned above. - But this process would be a deal for 2 or 3 months to realise. - So I am redy to sell the painting for an immediate and cash transaction for \$ 2,000.00 Net, without any commission, and plus the shipping expenses with adequate insurance costs of.

If you are interested under these conditions I would send the painting on your confirming letter. - In this case I would appreciate your wire, as to stop the correspondings with the many people who pressing me for the sending of the picture or a photograph. - You have omitted to return me my color slide, which I would to have in the case of + back non interest of your part in the painting.

Sincerely yours,

Arpad Kenedy

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not to publishing information regarding sales transactions, searching and responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

James Drake

James Drake

21 November 1922

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Dear Miss Harbord:

Dear Miss Harbord:

Dear Miss Harbord:

October 25, 1922

October 25, 1922

October 25, 1922

October 25, 1922

KARELSEN, KARELSEN, ROSENBERG & BAUM
200 PARK AVENUE, NEW YORK 17, N. Y.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1953

Mr. Joseph D. Laveman
165 Broadway
New York, N. Y.

Dear Mr. Laveman:

Pursuant to our telephone conversation, I enclose herewith a conformed copy of agreement dated June 25, 1953 between The Alan Gallery, Inc., Charles Alan and Edith G. Halpert, and an agreement dated June 15, 1953 between Downtown Gallery, Inc., The Alan Gallery, Inc., and Charles Alan.

As I explained, the agreement with Mrs. Halpert provides for payment to her of \$5,000 immediately for her assignment to The Alan Gallery, Inc., of the right to use her name, and further provides for her to receive compensation of \$1,000 per year for five years for her services as consultant. The sale of the right to use her name should be treated as a long term capital gain by her in her 1953 return, although it is possible that question may be raised by the Bureau in that regard.

Very truly yours,

KARELSEN, KARELSEN, ROSENBERG & BAUM

fb:rl
encs.

43 rue Liancourt
Paris 14^e France
Oct. 22, 1953

Mrs Edith Halpert
The Downtown Gallery
32 E 51 St.
N.Y.C. N.Y.

Dear Mrs Halpert,

Please deliver to Mrs. Grace
Kenney the balance of my works as
listed in the enclosed receipt.

Thank you for your cooperation
in this matter.

Sincerely yours,
Wallace Reiss

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

RAYMOND T. ENTELMANN, CURATOR OF SCHOOLS

October 23, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I write you this note to let you know that, unfortunately, only two of the three works by Ben Shahn, which you so kindly loaned us, are hanging in our current exhibition.

You will recall that Mr. Henry Pitz made the selections in your gallery on a day when the rest of the Committee could not come to New York. I have the record of both his selections and your list, which agreed perfectly with his, as you sent us that record on your regular form and dated September 23, 1953. However, we also received a letter from Budworth's, with the same date, stating that only two of the Ben Shahn's would be coming from The Downtown Gallery, and as we unpacked the shipments from Budworth's, but two of Shahn's were included. The business of hanging the show, of course, was begun on the day after the jury met, and that work was quite complete when my Shipping Department advised me that a print by Shahn had arrived without mount or mat, and rolled in a mailing tube. Upon examination, we found that in shipment the tube had evidently been crushed and the print was quite badly mussed.

As you well know, the time element is a very real one as we organize these exhibitions, and in order to continue to print a catalog, which lists our exhibits in the order of their hanging, we work under terrific pressure. It was immediately evident that the late arrival of this print, together with it not being ready for hanging without matting, etcetera, and even the more important feature of its having been wrinkled, all combined to make it impossible for inclusion.

I apologise for not having written earlier to acquaint you with all this, but my Shipping Superintendent,

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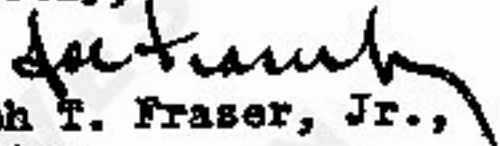
Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

-2-

October 23, 1953

who had the most intimate knowledge concerning its receipt, has been ill and it is not until today that I have had opportunity to ascertain the exact facts. I will, therefore, instruct him to send this print back to you. I am truly sorry not to have had it in the show, but hope that this explanation will give you all the reasons why it was not. Concerning the condition of the print I should, of course, like to have your reaction. We all would like to avoid as much turning to insurance adjustments as possible, and I do believe that the damage to the print is not sufficiently serious but that experienced dampening and ironing will take the wrinkles from the heavy and handsome paper upon which the print is made. Please write to me, however, to let me have your views on the matter, and I will make a report to the insurance company if that seems to be the solution.

Sincerely,


Joseph T. Fraser, Jr.,
Director.

JTF:jrae

Editorial Office
Weston Road, Cannondale, Conn.

Business Office
11 Andrew Street, Springfield 9, Mass.

ART IN AMERICA

An Illustrated Art Magazine, founded in 1913
by FREDERIC FAIRCHILD SHERMAN

Cannondale, Connecticut

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JEAN LIPMAN

Business Manager
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DOROTHY C. MILLER
JOHN MARSHALL PHILLIPS
GORDON WASHINGTON

Oct. 24, 1953

Dear Edith,

We are doing a special issue on primitive painting, with illustrations from the Garbisch collection, and I'm writing to ask if you'll do one of the 2-page introductions - for the scenes - as listed on the enclosed outline for the issue.

We would of course send you the photos to be reproduced, though the introductory text need not refer in any specific way to the illustrations. I do hope this will seem possible - in fact it would be dreadful not to have you in this issue. We would need the brief article by Jan. 15th, and hope that will seem convenient for you

I'll look forward to hearing from you about this, and sending this along with our current issue thinking you'd be interested in the Ellsworth material, and possibly also in our announced plans for the future of the magazine, which includes devoting half of our issues to contemporary American art. (see announcement in front of this issue).

Sincerely,



Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51 St., N.Y.C.

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OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

24 Oct. 1953.

TELEPHONE 4-7374

Dear Mrs. Halpert:

Could I get a little help from you? ^{collection}
Having built the Arizona State College, to
a point where it is respectable and can
take a "breather", I am now focusing
on the Phoenix Fine Arts Association of
which I am an active board member.
This organization was recently revamped
and we intend to create an art sum-
mer for the City. We have land and
a converted private house, temporarily
adequate for exhibits and school
(over)

but, in the course of the next 5 years, we hope to raise funds for a proper building and the start of a collection. I want to start the collection now, so as to make a beginning of the project and make a concrete talking point.

So I'm planning in the near future to give them 4 American pictures that I own (sorry, no business for you at the moment) and do not need: Marin, Dore, O'Rourke, Hartley. Naturally, I want the gift to be an income tax deduction so I need ~~some~~ current market values (retail).

The Hartley came from another dealer so I will not trouble you about it. The O'Rourke came to me from Stieglitz. The Marin and Dore I got from you. Data on uncloudshark. Would you write me a letter on the last 3? Yours most truly B. Davis

(1) "Iris 1929", by Guyia O'Hurfe, 12x
32 inches, lit. by O.B.G. from Stiglitz
in 1938 for \$1900 in a package
deal that included a Marin. Iris is
one very complete flower, black on
background of various grays. Bright
green stalk. Strong perfume. Have bill.

(2) "Fog House" (1929) by Arthur Dore,
19x27 (horizontal) lit. by O.B.G.
in 1947 from D.T. Gall in a pack-
age deal of some sort. Think 6000
was allocated to the Dore,
but do not have bill. This is
a gray - mauve - white Dore.

(3) "From Mt. Desert" (1924) w.c.,
14 1/2 x 18 (horizontal) by John
Marin, lit. by O.B.G. from D.T.
Gall. in 1952. Have bill. price
marked \$800 but was bought
by O.B.G. in a package deal.
Possibly, Marin's recent death
has increased value of
his work.

Chas B. Jones
24 Oct 53

MARGARET BROWN GALLERY

280-282 DARTMOUTH STREET, (at Newbury Street)
BOSTON 16, MASSACHUSETTS • KEnmore 6-0472
Cable "MEBGAL"

October 24, 1953

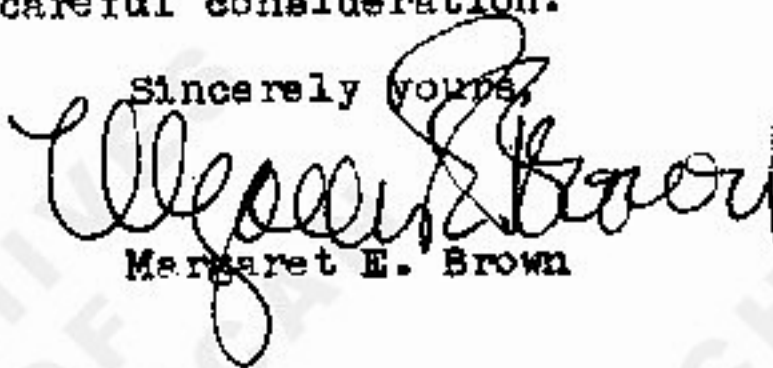
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Are you interested in the William Harnett painting, photograph enclosed, which is fully signed and dated 1877? The size of the canvas is 10 X 12 and the price is \$1800.00, net to you. I believe the picture has never changed hands from the original owner, and if it is of any interest, Mr. Frankenstein has seen and approved.

I would appreciate receiving the photograph back, after you have given it careful consideration.

Sincerely yours,


Margaret E. Brown

MEB/b

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October 26, 1953

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Jerry:

Having put your letter in the follow-up file awaiting word from Budworth, I did not realize that the time had passed. But, if it still can be accomplished, I am enclosing the list of pictures I had selected for you. Perhaps Budworth overlooked your instructions. In any event we had no word from them. Will you please wire Budworth immediately upon receipt of this, if you still want the show.

Apropos of the Harnett situation, I took it for granted that you would hold the pictures since I did not scream for the return of the entire group.

The three pictures which you selected for consideration are unquestionably top examples of the period involved. However, Mr. Frankenstein seems to question "An Evening's Pleasure" and although I do not agree with his doubts, I suppose it would be wise for the museum to eliminate this for consideration unless the picture is chosen for quality, and until the questions are finally resolved. Use your judgement in this connection. How did you like the Fowler "Still Life" which was included at the last moment when I obtained it. Don't you think that that too is one of the great Harnetts, or who am I to tell you.

By the way, wont you please have your secretary remove the 113 West 13th Street address, which appeared on the October 14th letter and delayed its delivery by a week.

Sincerely yours

EGHla

ROBERT CARLEN GALLERY

323 S. 16th Street, Philadelphia 2, Pa.

KL 8-1783

October 26, 1953.

Mrs. Edith G. Halpert,
32 E. 51st Street,
New York City, N.Y.

Dear Edith:

As per your request I am pleased to send you the following information about the former owner of the painting "After The Hunt" signed and dated by William M. Harnett, Munich 1884:

"Monroe Smith was one of the fourteen men who lent their pictures to the Harnett memorial show held at Earle's Galleries on Chestnut Street in Philadelphia, a few weeks after Harnett died.

Monroe Smith who died in 1905 lived in the 3900 block on Chestnut Street in Phila. His widow was given a life interest in the estate and for that reason none of the contents in the Monroe Smith home including the paintings were ever disposed of until recently when the widow who had remarried and is now in her 90's was committed to an institution on account of senility, and the trustees for the Estate of Monroe Smith decided to sell the entire contents of the house."

The Trust Officers for the Bank handling this Estate are now searching through their records and papers belonging to Monroe Smith to see if there is any reference to either Harnett or his painting and the possible date of his acquiring it and will let me know immediately if they have any success.

With kind regards

Very sincerely yours,



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October 26, 1953

pol
part on
16 - Kuniyoshi
1/2

Mrs. Albert W. Greenfield
6399 Drexel Road
Overbrook, Pennsylvania

Dear Mrs. Greenfield

I cannot tell you how sorry I am to have missed you during your last visit.

The Kuniyoshi estate is finally settled and we are now prepared to function normally once again with the paintings in our possession. For the first time in many years we have the entire stock of Kuniyoshi on the premises, including not only the recent paintings, but examples from various periods of his career, together with a superb collection of drawings.

Mrs. Kuniyoshi has withheld from sale only three pictures, all of which relate more to her association with Kuniyoshi, than as specific key pictures. Among these she has included "Oriental Presents" which you liked and which I had promised to hold for you. In her present condition I do not want to urge any change in her selection and I am sure that you can understand the sentiments involved. However, I can assure you that when and if she decides to release "Oriental Presents" you will be notified promptly and will be given first refusal. On the other hand, I feel that if you would see the entire group of the paintings we have, including some other outstanding examples which we have withheld for a long period, you might find something that will please you equally. Why don't you drop in when you are in New York, and if you could possibly let me know when you plan to be here I shall arrange to stay put.

It will be so nice to see you again.

Sincerely yours

EGHla

THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON 5, TEXAS

LEE H. B. MALONE, DIRECTOR
JAMES CHILLMAN, JR., CONSULTANT

FRANCIS G. COATES, PRESIDENT
MRS. JOHN H. BLAFFER, VICE PRESIDENT
MRS. JOHN P. BULLINGTON, SECRETARY
THEODORE E. SWIGART, TREASURER

October 26, 1955

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I want to thank you for your encouraging letter of October 16 concerning our River Oaks Garden Club exhibition.

It is our wish to make as many of these paintings as possible for sale, so I think I will not ask for any that will already have been sold. Your suggestion of sending me photographs will be most helpful and, if possible, I would like to see these to show the Garden Club by November 12, if this is not too early for you.

In the meantime, I am delighted to learn from Mr. Robert Straus of his good interest in helping us to have a Marin Memorial Exhibition. Our new Blaffer room will be available for this purpose beginning November 26, and I am sure we could make a very handsome presentation there. I am heartily in accord with your ideas of including 20 % oil paintings which I very much admire, and we would like to have. We should be able to show at least six of these to very good advantage and twenty-four watercolors in addition to these. I would like to see the show be quite retrospective and cover Marin's career. I am sure that we could count on from six to ten of the collection in Columbus as well as the watercolors in the Straus collection here and the Windfohrs. This makes a total of fourteen (let's say twelve to be on the safe side), so that we would still need about twelve watercolors from

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2

you, as well as the oils.

I will hope to see you for an hour on Friday or Saturday, the thirtieth or thirty-first, to discuss this further.

With all best wishes,

Yours very sincerely,



Lee Malone
Director

LM:mbg

CC: Mr. and Mrs. Robert Straus

October 26, 1953

Mr. Henry P. Rossiter
Curator of Prints
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Rossiter:

I finally got around to the chalk-ware collection and have had a few photographs made, a set of which will be sent to you under separate cover together with one of a remarkable figure carving presumably by Schimmel. The chalk-ware I want to call your attention to particularly is the magnificent large Angel in all its original polychrome. It is to me the outstanding piece of chalk-ware, and is one of a pair which I am willing to break up, as they are almost identical.

We have also brought back from storage and recalled from exhibition, a good many more sculptures and paintings and I really wish that you and Mr. Karolik could come in to see the selection before I start announcing the reopening of the American Folk Art Gallery.

I shall be away during the week of November 2nd, but will be on tap before and thereafter. It will be nice to see you.

Sincerely yours

ECH1a

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it can be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 26, 1963

Mrs. Ala Story, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Story:

The selection of the thirty drawings is complete, but I am writing to ascertain whether you want these drawings all framed or merely matted. I cannot find anything in that connection in the previous correspondence. Would you therefore please wire me immediately upon receipt of this letter so that the shipment can be prepared at once.

Regarding the Folk Art exhibition, I should think that June would be an excellent month in your part of the country, or is that the time you take your vacation? We can set the date now and I can follow your wishes in the matter of the actual size of the exhibition, combining of course outstanding examples both in the painting and sculpture categories. Later on I can also let you know whether I can arrange to come out during the exhibition.

My best regards.

Sincerely yours

EGH1a

not to publishing information regarding sales transactions, as such are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 26, 1953

Mrs. L. Corrin Strong
American Embassy
Oslo, Norway

Dear Mrs. Strong:

I was very happy indeed to hear from you and to learn that the response to your American show has been gratifying.

Porter McCray and I have had several conversations about the matter and he advises me that there is a possibility of an American exhibition in Oslo in the near future. I am referring to the show which was originally sent to France.

However, I am still eager to bring over an exhibition, probably in June or July, of a more inclusive nature, and showing it under your auspices, either at the museum or possibly in a commercial gallery. The latter plan is based on the hope of reversing the tradition by actually "selling" some of the pictures to Norwegians and foreign visitors. If we could set such a precedent, I am sure that it would impress the Americans at home and would remove to some degree the snobbery attached to purchasing fine works of art, not only of good quality, but basically for the prestige of imported articles.

If you have a few moments to spare, I would appreciate your reaction to this idea. It has always been my fond hope that a truly impressive exhibition of American art in the Northern countries abroad would set a precedent of historical significance.

Charles Sheeler was delighted with your remarks about his work and perhaps some time in the future he will be prompted to paint something pertaining to the Sea and to Sails. I believe I mentioned to you that the paintings in my personal collection cannot be sold as I have already signed them over to a Foundation which will distribute the paintings at my death.

My best regards.

Sincerely yours

EOHla

THE ALAN GALLERY

32 EAST 63 STREET

NEW YORK 21, N. Y.

LEHIGH 5-3113

October 27, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
32 East 51 Street
New York 22

Dear Edith:

You probably remember that some time ago you sold Roy N. a painting by Zerbe, PAWNSHOP. You probably also recall that he was not too happy with it. Rather than making an exchange he himself suggested that he would give that, or a comparable Zerbe, to the Museum of Modern Art. As you can imagine, I was very enthusiastic about the idea because I felt it would be wonderful for Zerbe to have an important painting there.

The Museum of Modern Art wants the painting HARLEM, now hanging at the Whitney. (Some time, off the record, I will tell you a funny story about how that happens to be there.) That is the mate to the painting CHINATOWN which Addison bought. Would you give Roy an appraisal of \$1200 on this painting? I am making the exchange for PAWNSHOP with him on that basis.

Sincerely yours,

Bigelow

October 27, 1963

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Dear Don:

Thank you for the clipping.

You are a dear to interest yourself in the exhibition. We are having our final meeting today, but I see no reason for any change of plans, and am looking forward to your article with great enthusiasm.

Many thanks for the scotch. It is practically used up and you and Diana had better come over soon, while the eight year old is still extant.

My best regards.

Sincerely yours

EGHla

to the museum?

October 27, 1953

Mr. Thomas A. Wharmby, Jr., Curator
Canajoharie Library and Art Gallery
Canajoharie, New York

Dear Mr. Wharmby:

Thank you for sending us a catalogue of the current show at the Munson-Williams-Proctor Institute, representing selections from your collection.

In reading the foreword I recognized the name of Mr. Bartlett Arkell whom I met a number of times while in Paris during the summer of 1925 -- long before the gallery was established. I suppose I should not admit the date but it is an actuality.

This brought to mind many conversations I had with Mr. Arkell about American art and also suggests that the collection should include some of the artists represented by The Downtown Gallery. A catalogue of our last exhibition is enclosed, listing the artists and including a number of reproductions together with biographical data.

Perhaps this will tempt you to visit us when you are next in New York and if Mr. Arkell would accompany you it would be doubly pleasant.

Sincerely yours

EGH1a

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October 27, 1953

Mr. Henry Dreyfuss
4 West 58 Street
New York 19, N. Y.

Dear Henry:

Please accept my belated thanks for
your efforts in connection with the
Sheeler commission. Both he and I
appreciate your efforts in this matter.

While you are in town, wont you come in
and have a drink with me. It will be so
nice to see you.

Sincerely yours

EGH1a

October 27, 1963

Mr. Maxim Karolik
Newport
Rhode Island

Dear Mr. Karolik:

In two recent letters Mrs. Webb wrote enthusiastically about her meeting with you, but since she is not back in New York I have had no detailed account of the event.

How about coming in to give me first hand data? If I cannot tempt you personally, I am sure that you will find some of our new material in the way of sculpture and paintings, worth the visit.

I look forward to seeing you.

Sincerely yours

EGH1a

October 27, 1953

Mr. Arpad Kemeny
2134 Summit Avenue
Saint Paul 5, Minnesota

Dear Mr. Kemeny:

As I am planning to be in Minneapolis from the 4th to the 8th of November, perhaps it would be best to let the matter of the Demuth ride until we can get together during my visit.

Dont you think it would be best as we can then discuss all the details and come to an actual decision without any transportation or further discussion involved.

Unless I hear from you to the contrary I shall communicate with you as soon as I arrive in Minneapolis.

Sincerely yours

EGH:la

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STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASTICS SINCE 1907

SHEETING • DRESSING COMBS • FINE COMBS • MIRRORS • BRUSHES • TOILET ARTICLES • HAIR ORNAMENTS • MOULDED PLASTICS

LEOMINSTER, MASS.

October 27, 1953

Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Spencer and the Three O'Keefe's arrived altogether on Saturday and so I had a very satisfactory weekend. The Shepley arrived this morning and is facing me at this moment. We should keep an eye on that fellow, I think he has a future. If you are able to detect goose pimples between the lines, he is to blame for it. Charles has me alerted by the way to the possibility of my securing a large sized tempera which he did a few years ago and which a private collector apparently wishes to return in exchange for one of the "Monumental" oils. Could you make it come my way?

Plans for an exhibition at the Addison in November seem to be shaping up. The Fitchburg Museum is booked up until late in December at which time I shall probably work out something with them. It looks as though something has been started all right and I am driving to New York tomorrow to keep the ball rolling. I should like to spend some time with you on Thursday or Friday if it will be convenient for you.

If your trip next week is going to be in this direction, could you plan to visit us? I should like for you to meet Mrs. Lane and we should both be happy to have you

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LEOMINSTER, MASS.

-2-

make your headquarters with us at any time. ^{Paul} ~~Brad~~ Hays
is coming over on Thursday to size up the situation
and perhaps you could be in on it. 11/5

The legal aspects of my foundation are being put into
shape and I expect by the end of next week to have a
bank account at which time I shall send you a substan-
tial check on account.

If you wish to contact me for any reason, I expect to
be checking in at the Hotel Earle in the Village some-
time tomorrow afternoon.

Best regards,


W. H. Lane

whl/ts



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October 27, 1953

Mrs. Leon M. Marlowe
24 Arcade
Nashville, Tennessee

Dear Mrs. Marlowe:

I was very much shocked to receive your letter
of October 20th.

Since you were fully aware of the circumstances,
you can understand why I am so disturbed about
the matter. The Lawrence was virtually sold when
you insisted that I take it back from the client
and also insisted on making a down payment on the
painting. I advised you at the time how embarrassing
and how difficult it was for me and when you insisted
in your persistence I spent a great deal of time and
effort in coaxing the picture away from the client
who, incidentally, was definitely annoyed and most
reluctant to give up a Lawrence. In order to compen-
sate for this and to retain his good will, I gave
up one of my own pictures by another artist that
I never planned to sell. Now of course it will be
impossible to explain the situation to him and to
resell the Lawrence. Your husband is a business
man and will fully agree with me that it is a most
unusual situation.

I was completely in sympathy with your return of
the Shahn and the Davis, but in the case of the
Lawrence, I feel that you should consider it a
final sale. You can take your time about the pay-
ments, but I do like to have all transactions work
out in a business-like fashion. On further consid-
eration I am convinced both you and Mr. Marlowe
will reconsider the matter and recognize the validity
of my stand.

Sincerely yours

EGH1a

October 27, 1953

Mr. Lee H. B. Malone, Director
Museum of Fine Arts of Houston
Main and Montross Avenues
Houston, Texas

Dear Mr. Malone:

Bob Straus telephoned me several days ago asking whether
we could arrange for a Marin retrospective show at the
Houston Museum during the period of November 25th to
January 7th.

I discussed the matter with the Estate and we can arrange
the show for that period, but in order to do so effectively
will have to have specific word from you very shortly. As
I wrote to Bob, I shall be away during the week of November
2nd and would like to get the plan working before I leave.

Also, as I suggested, I think the show should start with
his 1903 oils, and include a cross section both of periods
and subject matter, dividing the group about 30% oils and
70% watercolors, as well as a group of his etchings which
are also retrospective in nature.

In all one man exhibitions of this kind, either the artist
or the Estate request a sales guarantee of one painting.
In this case we shall include a number of the earlier
examples so that the guarantee may be as low as \$1000,
although in the case of Marin the amount involved is always
a minimum of \$2000. However, I do want to cooperate with
you and think that I can reduce the guarantee to \$1000.

Will you please let me know by return mail whether you have
decided on the exhibition, and also specify the number of
paintings you would like to have. As you know, they are
all rather small as compared to the usual sizes in exhibit-
ions.

My best regards.

Sincerely yours

EGH:la

HAROLD J. SIESEL COMPANY · *Publicity*
216 EAST 49th STREET · NEW YORK 17, N. Y. · Plaza 9-6440

October 27, 1953

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The enclosed story is a day later than I promised, but I had some difficulty in catching up with Mr. Wormley for a few details I wanted.

After you have seen this story, will you be good enough to telephone me so that we can discuss any changes?

I am enclosing also a list of those publications to which we will send the story. If you will let me know, in our telephone conversation, how many press releases will be necessary for your list, I will send that number of mimeographed copies to you, in order that you may send them out yourself.

Sincerely,

HAROLD J. SIESEL COMPANY

Nan Morrison
Nan Morrison

NM/fo
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

What is believed to be the first showing of the employment of sculpture and paintings for the office of a business executive, has been planned by the Downtown Gallery, 32 East 51st Street, at its show opening November 17, and running through December 7.

Named "Art in the Office", the show has been planned by Edith Gregor Halpert, director of the gallery, and was created by Edward Wormley, well-known designer for the Dunbar Furniture Corp. Works of such outstanding artists as Stuart Davis, Ben Shahn, William Zorach (sculpture), Charles Oscar, Walter Meigs, Robert Preusser, Karl Zerbe, David Fredenthal and George L. K. Morris will be featured.

There is an accelerating trend toward genuine art in the business office as well as in the home, Mrs. Halpert stated, adding that worthwhile art is not necessarily expensive. Illustrating her point, Mrs. Halpert revealed that some fine pieces presented in the show cost as little as \$100 each.

The Dunbar company furniture used in the gallery's main hall, where the show will be viewed, is "art in function", Mrs. Halpert added, commenting that "paintings, like furniture, are most valued when most functionally employed to spread beauty wherever possible — and this includes the business office".

A color scheme of grey and brown has been selected as a background for the Dunbar furniture. A "Texan" over-sized sofa, upholstered in a grey-and-brown tweed, a cocktail table, a tiny unit which conceals a bar, a comfortable "Tall Man's Chair" and an executive desk, all in a rich mahogany finish called Malibar, are used in the creation of the "executive office".

October 27, 1953

Mr. Percy S. Straus, Jr.,
Bankers Mortgage Building
Houston 2, Texas

Dear Mr. Straus:

Thank you for your letter.

I am sure that if the museum supervises the packing of the O'Keeffe it will arrive in good condition. I would suggest however, that the glass be removed entirely before shipment.

If you have a fine arts floater, I would recommend that you add the O'Keeffe to your policy for the time involved in packing, shipping and delivery. Otherwise, I think it would be best to have the museum handle the special insurance, as the premium is high when placed through the Express Company.

Now that the season is under way, we have a much larger selection of paintings and I am sure I can tempt you and Mrs. Straus when you are next in town. It will be nice to see you again.

Sincerely yours

EGH1a

October 27, 1963

Mr. Ivan Majdrakoff, Asst. Director
The University Gallery
The University of Minnesota
Minneapolis 14, Minnesota

Dear Mr. Majdrakoff:

Have you notified your insurance about the
damages reported in my recent correspondence.

We received no word originally regarding any
defects in the pictures, but in any event your
insurance covered both the folk art and the
modern art from the time the objects left this
gallery until they were returned. Therefore
the claim must be made at your end and carried
through from there.

Since we could not hold up the repair on the
Sheeler, which is to be exhibited, this is now
under way and we shall have a bill sent to you
directly after this is accomplished. On the
folk art, we are holding everything until word
from you, or until an adjuster is appointed to
visit us at the gallery to inspect the items
involved.

Thank you for your courtesy.

Sincerely yours

EGHla

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

OCTOBER 27, 1953

DEAR EDITH:

THANK YOU FOR YOUR NICE LETTER, AND I
DON'T THINK EVEN THOUGH THE BUST IS OF WASH-
INGTON THAT I CAN GO INTO A POTTERY BUST.

THE HICKS ARRIVED, AND I LIKE IT VERY
MUCH, ALTHOUGH I HATE TO PAY THAT MUCH FOR
A PENNSYLVANIA PAINTING.

THE LIBERTY CARVING HAS NOT COME, AND
REMEMBER I ASKED YOU AS A TRUSTEE WHAT YOU
WOULD ADVISE. WE CAN ALWAYS BE FRANK WITH EACH
OTHER, FOR IF YOU SAY NO AND I REALLY WANTED
IT I WOULD GET IT, BUT YOU HAVE BEEN SO WON-
DERFUL IN YOUR ADVICE TO ME THAT I BELIEVE
THAT I WOULD FOLLOW WHAT YOU SAY.

LILA IS FINE AND HER OPERATION WAS
NOT SERIOUS. MY KIDNEY HAS BEEN CUTTING UP
AGAIN AND I HAD THREE HOURS OF X-RAYS YESTER-
DAY. HOPE THE REPORT WON'T BE TOO BAD. MUCH
LOVE TO YOU AND HOPING EVERYTHING IS GOING
SMOOTHLY FOR YOU, I AM

AFFECTIONATELY YOURS,

Elster

SNAP RETURNED

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Monrovia, California
October 28, 1953:

Dear Mrs. Halpert:

Your nice letter of the 16th., inst.
received. I sold the Harnett to Paul Metcalf Gallery in
Pasadena, who had a client to whom he sold it.

Sorry.

Very truly yours

Eric Johnston

October 28, 1953

Mr. Wallace K. Harrison
Harrison & Abramowitz
630 Fifth Avenue
New York, N. Y.

Dear Mr. Harrison:

Just a month ago I wrote you a letter which I did not send because your secretary indicated that there was a renewed interest in the Sheeler mural matter.

Because there has been no further activities reported, I am now enclosing this. Will you also be good enough to ask your secretary to return the only catalogue we had in our possession of the Modern Museum retrospective exhibition.

And again, do come in to say hello.

Sincerely yours

EGH:la

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United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

Nashville 3 Tenn.

Wed Oct 28th 1953

Dear Mr. Keppert -

Your letter addressed to my wife and in which you stated your position in the matter of the return of the "Lawrence" was intercepted by me. Until I hear from you further I will not show it to her for reasons which you will, in a moment, understand.

First, let me say that I am in agreement with all you have to say about the entire transaction and assure you that only extreme conditions would prompt me to back out on a deal made in good faith. I am a business man and do understand these things.

A few days after our return to Nashville my wife made a routine

United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

②

Nashville 3 Tenn.

visit to the Doctor. (you will recall that we mentioned a new baby). This visit disclosed that she had a growth in her breast. Upon being advised of this, - and anticipating more Doctors bills, I wrote you cancelling the "Shoh" but not the "Lawrence". Additional tests revealed a malignancy. My wife enters Vanderbilt University Hospital, this city, on Friday, Oct. 30th to undergo surgery. You may verify this statement by contacting Dr. Ralph Larson of the Hospital staff who will perform the operation or you may call the Hospital, at my expense, anytime after Friday afternoon.

I agree that our request for

United Jewelry Company

Watches, Diamonds, Jewelry

24 ARCADE

Nashville 3 Tenn.

refund is unusual but so are
the circumstances prompting the
request.

I know you understand my
problem and my lack of interest
in art purchases at the moment.
Believe me, it is not my intention
to wilfully penalize you. The plain
and simple fact is that I need
the money I paid you plus more.

I am embarrassed at having
to disclose my personal affairs in
this fashion but you are entitled to
know the truth.

I will consider it a great
favor if you will accede to my
request.

Sincerely
L. H. Marlowe

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Oct 28th 1953

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Mrs Edith Staepert

The Downtown Gallery

32 East 51st St.

New York 22 N.Y.

Dear Mrs Staepert:

Thank you for your letter of Oct 26th.

The chalk ware figure of the large angel sounds like something we ought to have. I will be glad to see the photographs also the figure carving.

Schimmel really gets me. I think he is amazing.

If I can possibly drive Mr. Hawick to the point to agreeing about 20 more sculptures I mean to do so. I hope he may be able to see your newly assembled things. I am hard at work on the catalogue I will be in New York for about 10 days at Christmas but I cannot get down before that time. If you can

Please send me photographs of available material

Share with you descriptions would be to make up my mind very quickly. Many many thanks for your help. I am very truly Henry J. Davis.

October 28, 1953

Mr. Albert Gold, Chairman
Water Color Committee
The Philadelphia Art Alliance
251 South Eighteenth Street
Philadelphia 3, Pennsylvania

Dear Mr. Gold:

Thank you for your letter.

As you probably know, during Steiglitz's regime no one man shows of Marin were ever sent out to any gallery or museum. Subsequently, when we became sole agents for Marin, we finally succeeded in deviating from this ruling on two or three occasions. In each instance it was a museum. In addition, in each instance, the institution guaranteed the purchase of one painting from the exhibition.

Thus, while I think I can influence the Marin estate toward sharing my enthusiasm for the Philadelphia Art Alliance, I am quite certain that I cannot influence the additional change of policy. Thus, before I approach the committee will you please let me know there is any possibility of obtaining a promise of a purchase from some member of the board or from some collector who is particularly interested in the work of John Marin. I hate to appear so commercial but I have to follow the accepted routine and know that you will understand.

As soon as I hear from you in the affirmative, I shall get busy with the estate.

Sincerely yours

EGHla

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purchaser is living, it can be assumed that the information
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October 28, 1953

Mr. Martin Slater
30 East End Avenue
New York 28, N. Y.

Dear Mr. Slater:

For your information \$500 is the current
valuation of the Stuart Davis "Self
Portrait".

Sincerely yours

EOHla

HARRISON & ABRAMOVITZ, ARCHITECTS
630 FIFTH AVENUE, NEW YORK

October 29, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

The catalogue of Sheeler's works put out by the Museum of Modern Art is in the hands of one of the officials of the Steel Company. We have told him that it is the only copy available and requested him to return it as soon as it has served his purpose. If you would like us to get it back at once rather than wait until a decision is made, please let me know and I'll have it sent back.

On the bill for the sketch Mr. Sheeler made, since this matter has been under consideration so long without any definite decision, I would suggest that you send the bill for the sketch to

Mr. E. D. Hollinshead
Vice President
525 William Penn Place Corporation
525 William Penn Place
Pittsburgh, Pa.

Needless to say, I regret as much as you do that this is still a 'pending' matter.

Sincerely,


Wallace K. Harrison

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MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Oct 21st 1953

Mrs. Frank Stalfert-

2d Mauntain Gallery

32 East 51st St.

New York 22

N.Y.

Dear Mrs. Stalfert:

I have just been in touch with the

painting department about the Field Garden of

Eden. Mr. Kaulich's second picture of this subject

is now in Europe in the Amer. Fed. of Arts Show

of American painting. It won't be back until the

spring of 1954. The other version now here on this

Museum in the Kaulich Galleries belongs of course to

this museum but in accepting the Kaulich collection

of paintings one of the provisos was that we exhibit

the collection for a period of five years continuously.

Our hands are tied but if you want to appeal to

Mr. Kaulich and he was willing that the painting

be lent to Dr. Kayser that might do the trick. I

have not been able to speak to the curator Mr. Gottlieb

but I think an approach to Mr. Kaulich would be the

best plan. He will not be in Boston this week but

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you can reach him at New York. I myself will send him an

if you very truly

Henry J. Kaulich

Shelburne.

Oct 29 ^T [1953]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith -

Am off at 6.30 A.M. for the Adirondacks. They phoned tonight Liberty was here. Haven't seen it & won't it must wait my return. Not so waiting any way for fine good advice to write me how it came for sale and who owned it.

Three hrs of X-rays this morn, then will not operate now but will try 3 months steadily on Chloromyacin. I hate that but they say they must try to kill infection.

Am weary tonight so I use a short note, but I wanted you to know it. Liberty finally came.

Hope all is well with you my dear friend.

affectionately
Electro

October 30, 1963

Mr. Charles Alan
32 East 85 Street
New York, N. Y.

Dear Charles:

Will you be good enough to send me one copy
each of Karl Zerbe's

Pawnshop (black and white)
The Inventor in color
The Owl in color

Since on these you get 50% commission, I feel
that I am entitled to a larger discount on
direct purchases, as we allowed 25% to other
dealers on consignments.

I shall abide by your decision.

Sincerely yours

EGH1a

HENRY R. HOPE, EDITOR
COLLEGE ART JOURNAL
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

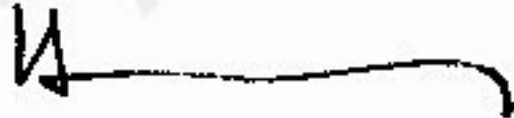
October 30, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

Thank you for the help with the Kuniyoshi photographs.
I obtained both of them from the owners and have used them
in the Autumn issue of the College Art Journal.

Kindest regards,


Henry R. Hope,
Chairman
Fine Arts Department

HRH:bm

prior to publishing information regarding sales transactions,
securities are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 30, 1953

Mr. Colten
227 East 57 Street
New York, N. Y.

Dear Mr. Colten:

Once again I am writing to you to ascertain the status of the negatives of paintings belonging to The Downtown Gallery and to the artists.

I get continuous reports to the effect that you will not deliver any prints. We ordered 144-10 which was urgently needed and to date this has not been received. The same refers to any number of prints requested in the past.

So that we do not have to disturb you in the future, unnecessarily, will you be good enough to let us know what your intentions are. Do you plan to make prints for us, or not? We shall be guided by your reply.

Please answer immediately so that we may know exactly what the status is and can act accordingly.

Sincerely yours

EGHla

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DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

October 30, 1953

Dear Miss Halpert,

Our insurance agent and broker has advised us that your insurance rider attached to the checking slip covering the shipment of Harnett paintings to this museum is a satisfactory agreement. They do ask that we alter the one clause regarding choice of a restorer.

Consequently, we have copied out your form with the substitution of "to be mutually agreed upon" instead of "of the consignor's choosing". I hope that this is agreeable to you because it seems to offer no difficulty as far as we are concerned since choice of a restorer would be always limited to the best available.

Enclosed is a copy of our directive to the framer to repair and replace damage on the O'Keeffe paintings. I am sorry that so much time elapsed between occurrence and settlement but your files should reflect that my letters to your gallery about the damage are dated in May and it was August before we had word from Haydenryk.

Sincerely,

Jerry Harwell

Jerry Harwell
Curator

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
NYC

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The following works of art by William M. Harnett received of the Downtown Gallery

(Oils unless otherwise noted)

Fruit, 1877	\$1800.
Pipes all Around	1800.
Colossal Luck 1886	5000.
Asparagus 1890	2000.
For Sunday Dinner	7500.
The first of the Season	750.
Male portrait, Munich 1882 Dwg.	750.
An Evenings Pleasure 1878	1200.
The Old Violin Chromo-litho	300.
Munich Still Life	6000.
My First Painting w.c.	750.
Still Life for Nathan Folwell	5000.

\$32850.

The Downtown Gallery, Inc., as consignor is not the insurer and will not negotiate any claims for the collection of insurance in the event of any loss and/or damage to the listed property while said property is under the consignee's control.

It is understood and agreed that the undersigned consignee as insurer assumes full responsibility for the collection of all claims, as well as the restoration of the property by a restorer to be mutually agreed upon by consignor and consignee, and is further responsible for the collection of all claims of depreciation in the value of the property due to damage sustained while under consignee's control.

Date October 30, 1953
Consignments
Downtown Gallery
Numbers 4064, 4068
as of September 29th and
October 2nd.

Consignee

Dallas Museum of Fine Arts
by *Jerry Harwell*
Jerry Harwell
Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GREENWOOD PARK DES MOINES 12, IOWA

DES MOINES ART CENTER

Friday Dec 30
1953

Dear Edith:

You might like to see what
the Des. paper did re - Martin
- after Frank Eyerly discovered that
his morning paper had used 3 lines
only - ... and proceeded to blow
up all over the R. & T. office, they
tell me -

Are you coming to Ill.
When you are out this way
to judge the Walker Show? I
hope so -
DK

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October 30, 1943

Mr. Oliver B. James
Security Building
Phoenix, Arizona
Dear Mr. James:

It was very nice to hear from you.

I am overwhelmed with the idea that you are once again starting a collection for the public, and must say that such generosity is quite unique, even in the art world.

Indeed I shall be glad to give you the valuations for tax purposes. The list is enclosed.

1890.

1400.

1400.

Sincerely yours

Sincerely yours

EOHla

EOHla

October 30, 1963

Mr. Oliver B. James
Security Building
Phoenix, Arizona

Dear Mr. James:

I am listing below the current valuation of the paintings referred to in your letter.

Georgia O'Keeffe	Iris - 1929	12x32	\$2800.
Arthur G. Dove	Fog Horns -1929	1'x27	1400.
John Marin	From Mt. Desert -1924	w.o. 14½x18	1400.

Sincerely yours

EGH:la

October 30, 1953

Crusier
77.80

Mr. John Marin Jr.
The Downtown Gallery
32 East 51st Street
New York City

Dear John,

80- I come back once again to the Portfolio of ours of your dear late Father's works. There are still some 450 copies left among which some 370 copies of the Regular (list \$ 32) Edition. The balance are of course the Special Edition (\$ 75).

As we no longer have sales offices in New York these books are very much neglected, which they should not be.

I therefore suggest at this time a few methods which would place them back on the market.

*5-400. }
10-225. }* a. An outright purchase by you or someone who you think could do an equally good distribution job.

i. I would be willing to sell the entire regular edition of 370 books to you at net to us after royalty due you of \$ 3000.00. This is \$ 8 per book roughly and is below our cost.

ii. Should you wish to purchase outright 25 copies or more, I am offering to sell to you net after royalty for \$ 10 per copy. I am prepared to lower this to \$ 9 per copy net to us for over 50 copies and to \$ 8.50 if you take over 100 copies.

iii. I would like equally well an arrangement whereby you would act as our sales agent for the books, storage and insurance for your account, possession of books remaining with us, and you would pay us net after all selling and royalty charges 40% of the list price of any and all copies sold by you. Such an agreement could be written to be good for a year. As said ownership would remain vested in us and you would not need to put up any cash.

John, I sincerely believe that the books should be put into circulation once again and the Christmas season is now beginning.

For the first edition we could work out a similar arrangement as any of the above suggested for the Regular one.

I hope that one or another of these plans appeal to you, as I would like something done about these books which are now chiefly gathering dust. So let me hear from you.

With very best regards,

Sincerely yours,
Stephen A. Jarislowsky
Stephen A. Jarislowsky

168 Beverley Ave
Mount Royal, P.Q.
Canada

not to publishing information regarding sales transactions;
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 30, 1953

Mrs Jean Lipman
Gannondale,
Connecticut

Dear Jean:

Since you gave me the choice of subjects,
I think I will decide on "Mourning Pictures"
as that phase of American folk art has
always fascinated me particularly.

Please let me know whether this is agree-
able to you so that I can start thinking
about the delightful subject of death in
early America.

Will you also please ask your advertising
man to get in touch with me as I am making
some new plans which will involve an exten-
sion of our activities in that field. I
don't suppose it is very tactful for me to
incorporate this in the same letter, but
I am sure that you will not consider it
a tie-in sale.

I want to repeat that I am delighted with
the fact that you are incorporating contemp-
orary art in the Magazine and am sending you
a copy of our previous catalogue which has
biographical data, etc., for your new files.

Sincerely yours

EGH1a

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October 30, 1953

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Mr. Roy R. Neuberger
160 Broadway
New York, N. Y.

Dear Mr. Neuberger:

I am glad to give you the information
you requested.

The current value of "Harlem", a painting
in polymer tempera by Karl Zerbe,
is \$1200.

Sincerely yours

EGHla
cc. Mr. Charles Alan

SHIPPING ENTERPRISES CORPORATION

19 RECTOR STREET

NEW YORK 6, N.Y.

TELEPHONE
BOWLING GREEN 9-6485

NIGHT AND HOLIDAYS
NEWTOWN 9-3124

CABLE ADDRESS
"SHIPENTER"
NEW BOX CODE

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October 30, 1953

Mrs. Edith Greger Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

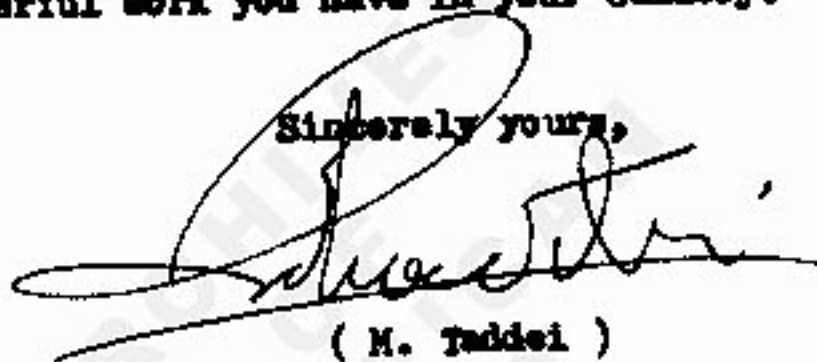
Dear Mrs. Halpert,

Thank you very much for what you are doing to obtain that book, which, as I see, is giving you much trouble.

As to the John Marin painting, I can assure you that it is the best I have in my home, and that it looks really beautiful.

Mrs. Taddei and I will soon come to see you, and admire once more some additional wonderful work you have in your Gallery.

Sincerely yours,



(M. Taddei)

MT/gc

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 30, 1953

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

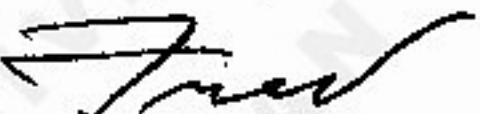
We are in the throes of an exhibition, the sort of thing you can do without effort. I wrench a moment to answer your letter.

I realize as I gather you do, that we must let our Sheeler plans go over until next autumn. This should allow me to see Sheeler, and give, I hope, a decent account of him. And we can re-examine the circulation problem and pick one or two appropriate places for top billing. The timing must be right.

I am sorry that Henry Dreyfuss' plans went awry. We heard from him too. But we will brew up something else. The most implausible things seem quite possible out here and for the most part they are.

With all best wishes,

Ever yours,


Frederick S. Wight
Director of the Art Galleries

FSW:jd

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The Mainichi Newspapers

Tokyo, Japan

October 31, 1953

Miss Edith Gregoe Halpert
Director, Downtown Gallery
32 East 51 Street,
New York 22, N.Y.
U. S. A.

Dear Miss Halpert:

This is to acknowledge receipt of your letter dated October 17, 1953. I wish to express my deep appreciation for your cooperation in holding Kuniyoshi exhibition in Japan.

Before long, we are going to have a detailed talk with National Gallery of Modern Art who will be co-sponsoring this exhibition.

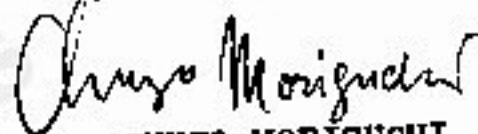
I understand that you will prepare the list of participating works by late Kuniyoshi after discussing with Mrs. Kuniyoshi. In this connection, we wish to suggest you that if it is possible we would like to have between 30 to 50 representing oil paintings and 50 other works such as water color, dessin, etching, etc. I believe about 100 works will be the most proper number to be exhibited at the National Gallery of Modern Art, considering its available space.

In regard to the photographs of the works: they are necessary for newspapers, catalogues and for the other publications, therefore we will appreciate it very much if you will forward them to us, particularly of works of highest quality and importance, as soon as possible.

We will forward to you by next mail the detailed informations concerning the shipment of the works, insurance, and other necessary procedures.

Thanking you again for your close cooperation and sincerely hoping that you will continue to show your kindness in the future.

Very truly yours,



CHUJO MORIGUCHI

Chief, Special Project Dept.

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ROBERT CARLEN GALLERY

323 S. 18th Street, Philadelphia 2, Pa.

SI. 8-1722

Nov. 1, 1953.

MRS. EDITH G. HALPERT,
DOWNTOWN GALLERY,
32 E. 51st Street,
New York City, N.Y.

Ph. Ch

wood carved sea gull \$ 35.00
pr. of Penna. Dutch fractur
portraits Johannes and Elisabeth
Krum of Krumville, Berks Co., Pa. 400.00
Original signed oil painting

"The Land of Canaan" by O. Louis
Guglieimi 80.00 *

Ph. Case
Ch

water color portrait of Mother and
Son by Joseph Davis 210.00
early American wooden rooster weather
vane 130.00

Label

Pa. Dutch fractur water color of
the "Heilige Maria" (The Virgin Mary) 110.00

\$965.00

80

$\frac{1}{2}$ interest purchased for 885.00
resale

All of the above items were purchased at the
George S. Kaufman sale held Saturday October 31, 1953.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Encl. Carden 11-1-53]

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AUCTION

of

Early American Primitives

of

GEORGE S. KAUFMAN

PLAYWRIGHT and TELEVISION STAR



Saturday, October 31, 1953

STARTING AT 10:00 A.M., WITH AFTERNOON SESSION

HOLICONG (Bucks County), PENNA.

(Between Buckingham and New Hope, on Route 402)

GEORGE S. KAUFMAN SALE

OCTOBER 31, 1953

Lunch will be served on the Premises.

Bids Executed in Competition with Other Bids.

SALE TO BE CONDUCTED BY

JAMES G. PENNYPACKER

and

CHARLES A. PENNYPACKER

AUCTIONEERS

1540 New Holland Road

(Kenhorst) Reading, Pennsylvania

Phones: 2-4180 and 4-1450

Conditions by GEORGE S. KAUFMAN

EXHIBITION DATES:

Thursday and Friday,

October 29th and 30th

FROM 1:00 to 6:00 P.M. ONLY.